

C CONTENTS

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Dear Readers

We've a choice of lovely light-weight jackets among our first spring patterns so let's hope for weather warm enough to leave our coats behind. Whether you fancy a shawl collar or hood, dainty Fair Isle or bold stripes, there's sure to be something for you among them.

For men, we have two smart slip-overs for days when a sweater would be too warm - one in classic Argyll pattern and one in Fair Isle. If the man in your life is a snooker fan, Terry Armitstead's intarsia design will be a must but before you start on something special I should let you know that there will be another design on the snooker theme next month.

To help your spring knitting plans read Mary Dowse's Masterclass for news of the latest fashion trends and why not incorporate one of Janet Nabney's ideas for decorative hems and edges? You'll find them illustrated in Over To You.

Features this month bring advice and exercises for all kinds of machines as usual but if you are an electronic knitter you will be interested in Diane Bennett's Oh Brother article in which she takes a look at the new Bit Knitter from America.

Next month it will be our sixth birthday so make sure of your copy of the magazine as we shall be celebrating with some super extras!

Sheila

PUBLISHER & MANAGING EDITOR

• Anne Smith

EDITOR

• Sheila Berriff

ADVERTISING

• Fiona Lewis
Tel: 0789 740430

PHOTOGRAPHY

• Mike Van Der Vord

STYLIST

• Elaine McIntyre

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DESIGNS

1. **Jacket with hood or shawl collar** 9
Standard gauge punchcard/electronic machines
2. **Multi-coloured cardigan** 20
Standard gauge machines
3. **Zippered jacket** 28
Standard gauge machines
4. **Italian tile crew neck sweater** 36
Standard gauge punchcard machines
5. **Man's sweater with striped cables** 42
Standard gauge machines
6. **Duomatic top and skirt** 46
Passap or Pfaff Duomatic machines
7. **Fair Isle cardigan** 52
Standard gauge punchcard machines
8. **Man's Argyll Intarsia slip-over** 61
Standard gauge machines
9. **Man's Fair Isle slip-over** 63
Standard gauge electronic machines
10. **Tuck stitch sweater with Fair Isle border** 68
Standard gauge punchcard machines
11. **Child's sweater with vertical Fair Isle panels** 72
Standard gauge punchcard machines
12. **Cottage tea cosy and pot pourri pillow** 76
Standard gauge punchcard machines

REGULAR CONTRIBUTORS

- Doug Baker
- Dorothy Gill
- Diane Bennett
- Shelagh Hollingworth
- Iris Bishop
- Ann Kite
- Pat Coulston
- Joan Lafferty
- Nicola David
- Liz Norton
- Mary Dowse
- Ann Taylor
- Hazel Duignan
- Wendy Phillips
- Ann Durkan
- George le Warré

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EDITORIAL

- Creative Intarsia** - Snooker theme 48
- Dear Anne** - Your letters 34
- Help Line** - The reader to reader page 74
- Iris Bishop Special** - The March countryside 56
- Latch On** - Knitting with handicapped folks 18
- Last Word** - Latest news items 78
- Masterclass** - Fashion fun for spring 66
- News Line** - Products, people, events 4
- Oh Brother** - The Bit Knitter 26
- Over To You** - More hems and edges 14
- Picture Knitting** - High flying teddies 16
- Question Time** - Machine maintenance 54
- Simply Silver** - Carriage controls 31
- Spotlight** - Christine Morey in Romania 39
- Talking Toyota** - Fair Isle motifs 23
- Teach In** - Charting devices 50
- The Woolleys** - Laugh with Doug Baker 23

REGULARS

- Abbreviations** 4
- Classifieds** 82
- Competition Result** - November 1991 5
- Subscriptions** 80
- Yarn Guide** - Yarns used this month 59

You can write to Machine Knitting Monthly at the following address: 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
Our telephone number is (0628) 770289. Our fax number is (0628) 777335.

NEWS LINE

Forsell four ply Pure Wool and Forsell Shamal are popular and widely used machine knitting qualities which are featured in eight leaflet patterns from Carl Boyd for standard gauge knitting. There are a variety of styles and size ranges to suit both men and women. Sweater designs include Nordic, Ribbon, Trellis, Irene and

Celtic Yoke (Design Nos 9, 12, 13 and 14) in a selection of all-over Fair Isle patterns, each with a special feature such as collar, trim or border. Silver Braid (Design No 10) is a classic plain sweater with a textured braid decorating yoke and sleeves. Maggie Inspired (Design No 11) is what its name implies – a navy dress with

striking white centre panel edged in Fair Isle. Iceberg (Design No 15) is a comfortable but smart top and skirt which cleverly works from plain grey in the sideways knitted skirt, through the welt of the sweater into a two tone grey border pattern. The pattern changes to a white background and, eventually, finishes in plain white at neckline and shoulders. The neckband and sleeves echo borders of the paler pattern sequence.

YARNS

Finally, for a smart winter jacket, Woven Cable (Design No 16) should prove to be a popular style. All leaflets are available from Carl Boyd Knitting Machines, Market Jew Street, Penzance, Cornwall TR18 2LJ.

Streetwise is a bright new chunky yarn from Jarol with a range of ten fashion shades for tots to teens or the sporty minded. It is a 100% Courtelle quality available on 100 gram balls/1 kilo pack retailing at around £1.49 per ball. Choose from Popcorn, Jelly Baby, Aniseed, Sherbet, Candy, Bubblegum, Caramel or Humbug represent the exact sweet shop tones you'd expect – or, if you want black or white, Liquorice and Kayli complete the range.

These shades should be popular and they are supported by eight patterns, each design shown in three variations to give Mums plenty of choice.



Ella by Narvik is a fancy texture hand knitting yarn which knits to chunky tension. It is 75% Acrylic/25% Wool, machine washable and available on 50 gram balls. The range is limited to five shades from grey and earth colours to blue, pink and red mixes. Although we have not test knitted a sample, this yarn might produce good results if woven on the machine with a finer smooth toning yarn.

ABBREVIATIONS

alt = alternately
beg = beginning
ch = chain
cm = centimetres
cont = continuing
dc = double crochet
dec = decreasing
fol = following
g = grams
HP = holding position
in = inches
inc = increasing
K = knit
mm = millimetres
MT = main tension

MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remaining
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

Streetwise chunky

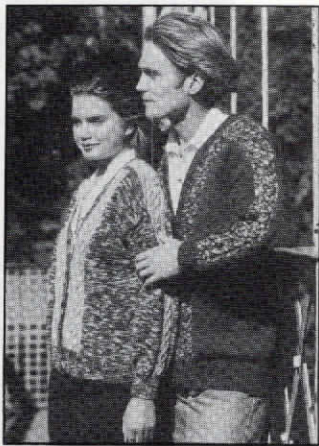


by
jarol

Maderia Threads have recently launched a completely new concept in machine embroidery with their Chameleon thread which changes colour when exposed to direct sunlight and other ultra violet light sources. The thread is made from 100% polyamide with easy wash/care properties in four sparkling shades – Blue, Pink, Purple and Turquoise – on 100 m spools to retail at around £1.80. Although designed for use with the sewing machine for vivid and vibrant motifs, the thread might well be suitable for experimentation in other craft areas, including machine knitting. It might be worth trying this thread with a plain yarn to add a touch of sparkle.

Madeira Threads produce an extensive range of threads and products – go along to your local stockist and see what is on offer. A recently introduced range of Ribbon Design Kits is one new product which is suitable for all age groups. The kits have a recommended retail price of £6.95 and £7.50 and include ribbon, Madeira thread, needle, fabric, presentation card, envelope and non-woven backing, together with easy to follow instructions.

Quilters might be interested to know that Madeira Thread's popular Transparent Thread will now be offered on 1,000 m Cops for about £1.80 which will mean considerable savings when compared to the 200 m Snapspools.



The Robert Glew Group have produced a range of pattern leaflets for hand knitting featuring his 'n' hers co-ordinating sweaters and cardigans. All styles are knitted in Emu Superwash DK and Superwash Co-ordinates DK with instructions for 71-112 cm (28-44 in) chest/bust (leaflet Nos 21588, 21589 and 21590) or small and medium for both women and men (leaflet No 21587). Look out for these leaflets at your local Emu stockist.

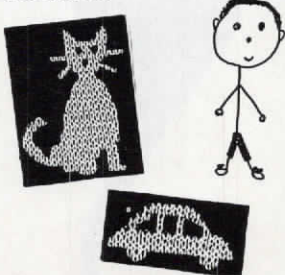
BOOKS & PATTERNS



Three machine knitting designers from the Mendips got together to form a company through which they sell their work in kit form.

Knit Kits By Tag offer a variety of country jackets, smart sweaters featuring woven detail, peplums and chunky mohairs – all available in several stunning colourways for punchcard/electronic knitting. Inspiration for the designs came from the Mendip countryside and this is reflected in the shades and selection of natural yarns in each kit, ranging in price from £19.50 to £32.50 plus p&p. For an information sheet and wool samples send S.A.E. plus 50p to Knit Kits By Tag, 3 The Vinery, Winscombe, Avon BS25 1AN.

Junior Jacpaks contains a set of double jacquard designs for 2 to 10 year olds (chest sizes 22" to 30"). Designed by Yvonne Knapman for 24 stitch punchcard and electronic machines, the motifs include Jolly Sailor, Alley Cat, House and Tree, Car, Zebra Crossing, Sweet Hearts, multi-colour Fair Isle and Snowdrop designs. There is also a pattern instruction for a cardigan with the Snowdrop design. This set costs £3.50 and is available (along with Yvonne's other double jacquard design booklets) from 19 South Road, Portishead, Bristol BS20 9DU.



- ★ New products, colours and prices
- ★ A special event or a change of address
- ★ If it's news, we want to know
- ★ Send details, pictures or samples to the address on page 3

NOVEMBER COMPETITION RESULT

Our SCINTILLATING Silver goes to Somerset – more accurately to J. Kerslake of Taunton – whose entry for this competition was the first correct one picked from all those sent in response to our November competition.

This lucky winner is currently knitting on a Knitmaster Zippy Plus so he or she will be delighted to know that there is a Silver SK280, a standard gauge punchcard machine, complete with a SRP60N ribber on its way. This super prize will extend his or her knitting range to include garments made in finer yarns and add all the facilities of a double bed machine with 400 needles. This should be a busy year for our lucky winner – congratulations!

Nina Miklin



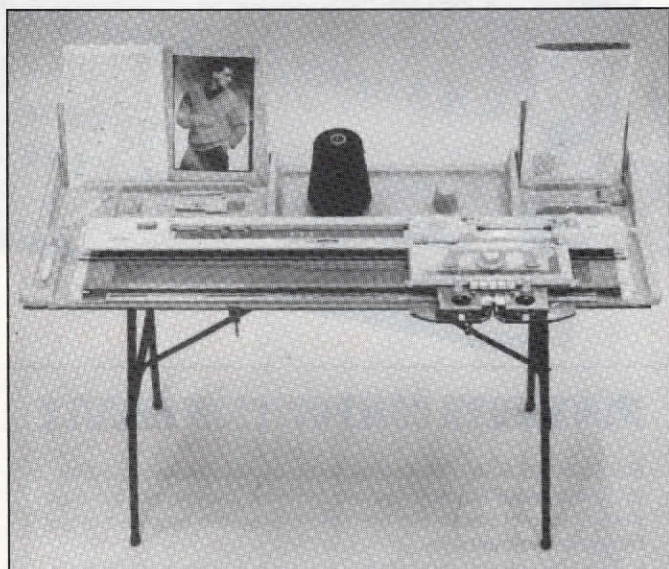
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NEWS LINE



The Tidy Tray from **Hague Linking Machines** is a new product which has been designed to hold all your knitting tools, yarn and patterns at a convenient level around your knitting machine. The accessory actually fits between the machine and the knitting table and is suitable for all makes of standard gauge machines up to 44" long x 7" wide (it is not suitable for chunky machines).

The overall dimensions are 48" x 16" x 3" with features that include two hinged book rests, two cone holders and several partitions designed especially for all those tools and accessories which are required during the knitting of a garment. The Tidy Tray has a recommended retail price of £29.95 including VAT and is available from all leading knitting machine shops and the manufacturers, B. Hague & Co. Ltd., 45 Mile End Road, Colwick, Nottingham NG4 2DW.

The WHICH report on sewing machines has awarded the Toyota 9960 (9060) "best buy" whilst the 490 model achieves "good value". A new **Toyota Sewing & Knitting Centre** is now successfully established at 206 The Broadway, Bexleyheath, Kent with all the latest machines and accessories so if you are in the area, go along and see what's new. Aisin (UK) Ltd have recently moved and their Head Office/Warehouse premises are now at Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED. Tel: 0322 291137 for local stockist information.

Ex-Knitmaster's Derek Cox, a familiar face at Knitting Exhibitions and known to many in the machine knitting world, is now running a new **Knitting & Sewing Centre** in Old High Street, Cheltenham. Silver Reed knitting machines and Brother knitting and sewing machines are stocked, together with a range of accessories, pattern books and popular coned yarns, including Bramwell and Denys Brunton.

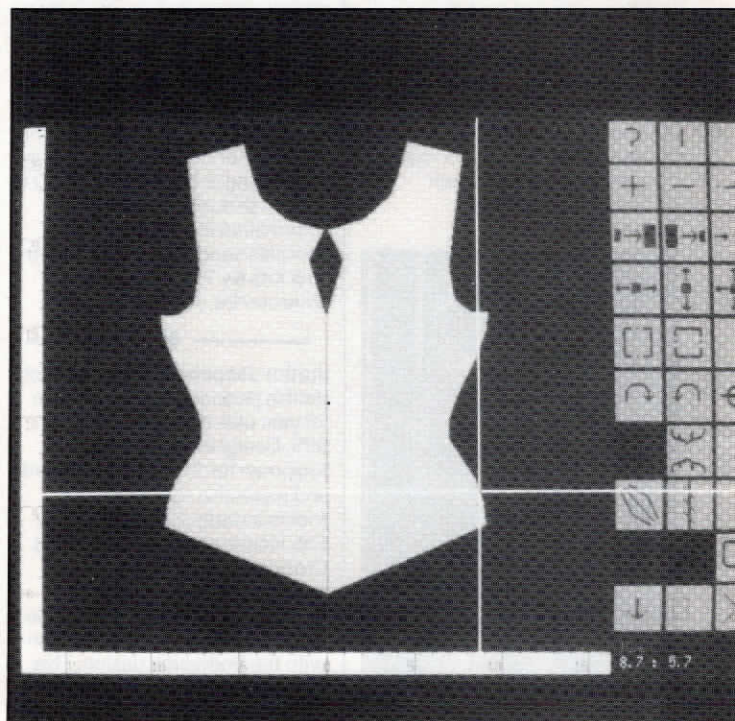
To cater for the needs of professional designers, **Soft Byte Ltd** have now brought out the DesignaKnit Professional program for owners of IBM PC, XT, 286, 386 or compatible computers with 640K RAM and either two floppy disk drives (3.5" or 5" size), or a hard disk plus one 3.5" or 5" floppy disk drive. An EGA or VGA screen is required plus any dot matrix, laser or ink jet printer which can emulate Hewlett Packard lasers, Epson dot matrix printers or the IBM Proprinter.

The Professional program provides complete freedom for both the design of garment shape and the stitch/pattern design for each garment piece. You can either start from scratch and use the rulers with the centimetre or inch scale to put together your garment shape or choose from one of the standard shapes supplied in the package and adapt it according to requirements, using a special shaping program. A zoom facility allows you to work on small areas and there are further features which provide the opportunity to mirror image both horizontally and vertically for building up both halves of a

symmetrical garment. One important feature of this program is the "rotation" facility which is extremely useful for bias or sideways designs.

On completion of the garment outline the Extra Stitch Layout section of the program can then be used for superimposing a colour pattern. At this stage, adjustments can be made to the garment shape to accommodate the pattern if necessary. The colour pattern section of the program follows with all the techniques for drawing and manipulating stitch patterns that come with the DesignaKnit Standard version – providing the opportunity to be as creative as you wish.

This is an exciting package and costs £159.80 to include the Standard DesignaKnit and Tutorial, an extended manual and a helpline. Universities, colleges and businesses, which use several computers, can take advantage of "extra" lives which are available for £30 each. For further information contact Soft Byte Ltd, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH.



MACHINES & ACCESSORIES





A simple but highly innovative knitting machine, designed by **John Carr Doughty and Associates** of Leicester, is a novel development which will extend knitting technology into completely new realms. It was nominated Conservation Engineering Category winner in the 1991 Ford British Conservation Awards and can actually be made from recycled parts. The "No Needle Technology" machine can produce netting from a wide variety of new and waste materials which include straw, jute, synthetic fibre, nylon, mill waste, glass fibre, feathers and banana leaves. This will make it ideally suited for use in any environment around the world for items such as knotless fishing nets, oil spill netting, thatching and seed bedding!

GOLD ST★R AWARD

This month we cross to the Channel Islands to find the lady who has been nominated for our award. A letter from Sylvia Gallichan and Hazel Kennedy tells us that they feel "Simonne gives a service far beyond the requirements of any dealer".

"Simonne" is Mrs Simonne Bridge of Icho View, La Rocque, Grouville, Jersey, who works from home to provide a "shop" service for local machine knitters. She is always available by 'phone to help with knitting problems or send for accessories or spare parts and carries a stock of yarn as well as being willing to order for her customers.

As secretary of the knitting club "Brothers & Others", Simonne organises demonstrations, lectures and workshops with Brother, all of which is much harder work than it would be for a dealer on the mainland. Another snag of living on an island is the difficulty of getting one's machine repaired or maintained and Simonne's present plan is to arrange training for herself or visits from a mechanic to provide servicing.

Our readers obviously feel Simonne does a great job and we are happy to award our Gold St★r to someone who prevents these island knitters from being isolated from help or supplies.



THE COOLNESS OF COTTON

Cool summer fashion means Super Combed Cotton from Forsell.

This new 100% pure cotton 2-ply comes in a superb range of 20 colours and, as its name suggests, is super combed to achieve the highest quality. This makes it ideal for double bed machines and standard gauge, where it can be used double as a fine 4-ply or single to produce delicate lacy patterns, Jacquard, tuck stitch and Fairisle.

Get Super Combed Cotton from your Forsell stockist – and start knitting for summer!

Forsell 2-ply Cotton Pattern Book now available.

Forsell

T. Forsell & Son Ltd., Blaby Road, South Wigston Leicester LE8 2SG.

Distributors:

- USA – The Knitting Machine Centre, 5442 Cannas Drive, Cincinnati, Ohio, 45238.
- Canada – Westrade Sales, 2711, no. 3 Road, Richmond, B.C. V6X 2B2.
- Australia – Tanunda Woolcraft, 1776 Murray Street, Tanunda, South Australia 5352.
- Holland – Projeko, Raamsingel 30, 2012 DT, Haarlem.

1



HOODED JACKET

BACK

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 57 [61, 67, 72] Ns at left and 56 [61, 67, 71] Ns at right of centre 0 to WP. 113 [122, 134, 143] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-1/MT-1-, K 30 rows. Transfer sts for st st *.

1st AND 4th SIZES

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

114 [124, 134, 144] sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in tuck st. K 210 [220, 234, 250] rows. Work measures 41.5 [43, 45.5, 48] cm, 16 1/4 [17, 18, 19] in.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows and 2 sts at beg of foll 6 rows. Dec 1 st at each end of next and every foll alt row until 92 [96, 104, 114] sts rem, then on every foll 4th row until 88 [92, 98, 108] sts rem, then on every foll 5th row until 84 [88, 94, 100] sts rem. K 141 [135, 129, 119] rows. RC shows 380 [390, 404, 420] and work measures 70 [71.5, 74, 76.5] cm, 27 1/2 [28, 29, 30] in.

SHAPE SHOULDERS

Push 5 [7, 10, 13] Ns at opposite end to carriage to HP on next 2 rows and 4 Ns on foll 12 rows. 26 sts rem. Cont in st st. Using MT+5-, K 1 row. Cast off with a latch tool. Push 29 [31, 34, 37] Ns at right from HP to UWP. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine. Push 29 [31, 34, 37] Ns at left from HP to UWP. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine.

RIGHT FRONT

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 56 [62, 68, 71] Ns at right of centre 0 to WP. Work as for back from * to *.

JACKET WITH HOOD OR SHAWL COLLAR

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Nina A. Miklin's Bellini.

HOODED JACKET

1 [1, 1, 1] x 400 [400, 450, 450]g cone in 22 (MY)

6 [6, 7, 7] buttons.

SHAWL COLLAR

1 [1, 1, 1] x 350 [350, 400, 450]g cone in 13 (MY).

GARMENT WEIGHT

Finished hooded jacket in second size weighs 385g and shawl-collared jacket in second size weighs 300g.

The fibre content of this yarn is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair, 7% Pam. For further information about this yarn, please write to Nina A. Miklin, PO Box 1720, London W9 1TT.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-112, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 102 [111, 120, 129] cm, 40 1/4 [43 3/4, 47 1/4, 50 3/4] in.

Length to back neck 72.25 [73.75, 76.25, 78.75] cm, 28 1/2 [29, 30, 31] in.

Sleeve seam 39 [41, 42.5, 44] cm, 15 1/2 [16 1/4, 16 3/4, 17 1/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 4-).

32 stitches (on each bed) and 44 rows to 10 cm, 4 in measured over 2x2 rib (2x1 N arrangement) on hood (tension dial setting approximately MT-1/MT-1-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of tuck st as right side of garment and ribber side of hood and shawl collar.

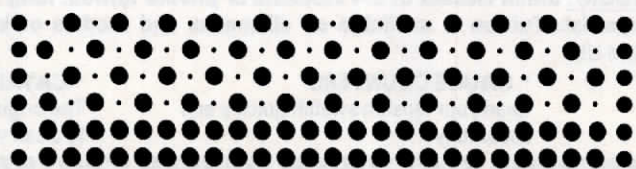
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Count Ns in NWP as sts throughout unless otherwise stated.

When increasing on hood, only count Ns in WP on back bed, increasing ribber sts automatically as required.

When pushing Ns to HP on hood and shawl collar, only count Ns in WP on each bed.

When shaping in HP, always take yarn round first inside inside N to HP to prevent a hole forming.



1st AND 4th SIZES

Inc 1 st at right edge.

3rd SIZE

Dec 1 st at right edge.

ALL SIZES

** 57 [62, 67, 72] sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in tuck st. K 210 [220, 234, 250] rows. Work measures 41.5 [43, 45.5, 48] cm, 16 1/4 [17, 18, 19] in. K 1 row extra for left front.

SHAPE ARMHOLE

Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 46 [48, 52, 57] sts rem, then on every foll 4th row until 44 [46, 49, 54] sts rem, then on every foll 5th row until 42 [44, 47, 50] sts rem. K 33 [27, 21, 11] rows.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll row until 29 [31, 34, 37] sts rem.

SHAPE SHOULDER

Push 5 [7, 10, 13] Ns at opposite end to carriage to HP, K 2 rows. Push 4 Ns at opposite end to carriage to HP on next and foll 4 alt rows, K 1 row. Push Ns from HP to UWP. Cont in st st, K 1 row. Using WY, K a few rows and release from machine **.

LEFT FRONT

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 56 [62, 68, 71] Ns at left of centre 0 to WP. Work as for back from * to *.

1st AND 4th SIZES

Inc 1 st at left edge.

3rd SIZE

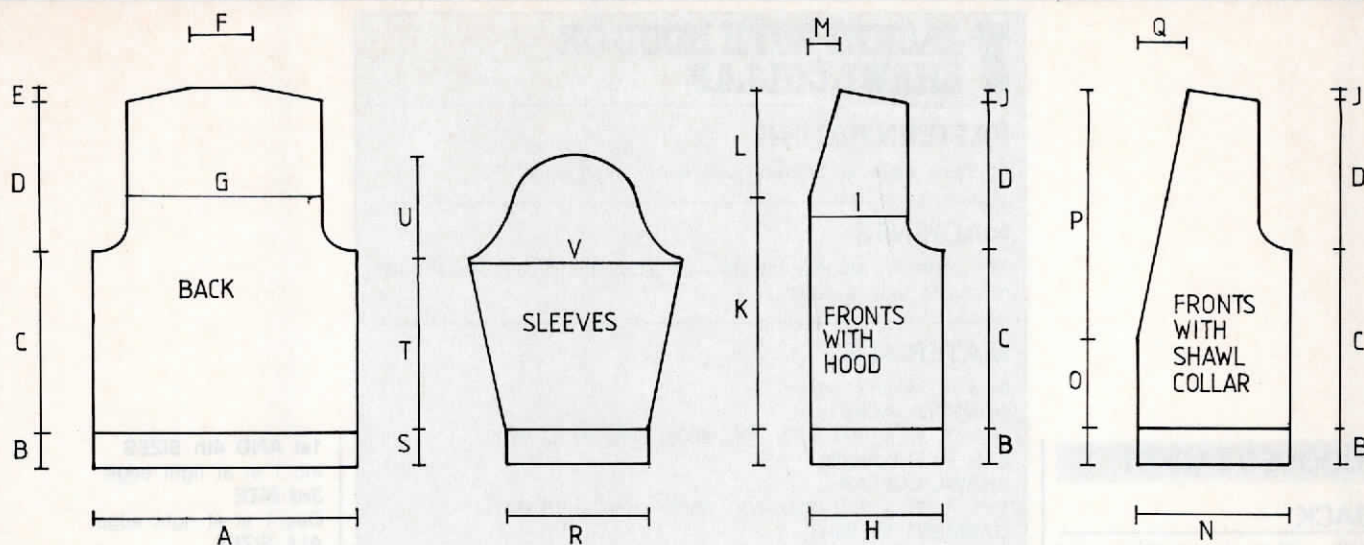
Dec 1 st at left edge.

ALL SIZES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.

SLEEVES

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 31 Ns at left and right of centre 0 to WP. 62 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage



A = 51.5 [56, 60.5, 65] CM

B = 6.5 CM

C = 35 [36.5, 39, 41.5] CM

D = 28.5 CM

E = 2.25 CM

F = 11.5 CM

G = 38 [40, 42.5, 45] CM

H = 25.75 [28, 30.25, 32.5] CM

I = 19 [20, 21.25, 22.5] CM

J = 2 CM

K = 45.5 [47, 49.5, 52] CM

L = 20 CM

M = 5.75 CM

N = 29.25 [31.5, 33.75, 36] CM

O = 17.5 [19, 21.5, 24] CM

P = 48 CM

Q = 9.25 CM

R = 28 CM

S = 6 CM

T = 33 [35, 36.5, 38] CM

U = 19.5 CM

V = 41.5 CM



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For all Japanese knitting machines.

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For all Brother ribbers.

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For all Knitmaster knitting machines.

Running time: 130 min. £41.25

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For all Japanese knitting machines.

Running time: 90 min. £36.05

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For all Brother ribbers.

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For all Toyota knitting machines.

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For all Brother ribbers.

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is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2-/MT-2-, K 29 rows. Using MT-1-/MT-1-, K 1 row. Transfer sts for st st. Inc 1 st at each end. 64 sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in tuck st. Shape sides by inc 1 st at each end of every 14th [14th, 15th, 16th] row until there are 92 sts. K 4 [14, 10, 6] rows. RC shows 200 [210, 220, 230] and work measures 39 [41, 42.5, 44] cm, 15½ [16¼, 16¾, 17¼] in.

SHAPE TOP

Cast off 3 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 80 sts rem, then on every foll 3rd row until 70 sts rem, then on every foll 5th row until 38 sts rem, then on every foll alt row until 34 sts rem. Push 2 Ns at opposite end to carriage to HP on next 6 rows and 3 Ns on foll 4 rows. Break yarn. Push Ns from HP to UWP. Cont in st st. Using MT+5-, K 1 row. Cast off with a latch tool.

TO JOIN RIGHT SHOULDER

Push 29 [31, 34, 37] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+5- and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

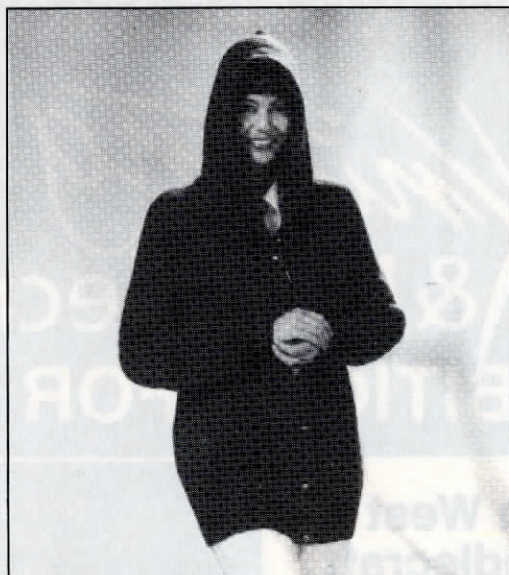
Work as for right shoulder but read left for right.

LEFT SIDE HOOD AND BUTTON BAND

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 104 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). 70 Ns in WP on back bed. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000 *. ** Using MT-1-/MT-1-, inc 1 st on back bed (see note) at left edge on every 3rd row until there are 122 sts (82 Ns in WP) on back bed. K 126 rows. RC shows 162. K 1 row extra for right side hood and buttonhole band.

SHAPE NECK EDGE

Push 2 Ns on each bed at opposite end to carriage from WP to HP on next and foll 8 alt rows, K 1 row. Push Ns from HP to UWP,



K 1 row. Transfer 66 actual sts at left from ribber to empty Ns on back bed. Cast off 99 sts on back bed at beg of next row. 23 sts rem (16 Ns in WP) on back bed **. Using MT-2-/MT-2-, K 232 [241, 254, 266] rows. Transfer sts to back bed. Cast off.

RIGHT SIDE HOOD AND BUTTONHOLE BAND

Work as for left side hood and button band to *, then from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left. Using MT-2-/MT-2-, K 2 [6, 3, 3] rows. * Make a buttonhole over centre 4 Ns in WP on back bed and 2 Ns in WP on ribber. K 45 [46, 41, 43] rows. Rep from * 4 [4, 5, 5] times more. Make another buttonhole over the same Ns as before. K 5 rows. Transfer sts to back bed. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band (steam hood very slightly, stretching it).

MAKING UP

Set in sleeves. Join side and sleeve seams. Join top and back seam in hood. Sew hood to neck edge and bands to front edges. Finish buttonholes and sew on buttons to correspond.

SHAWL COLLARED JACKET

BACK

Work as for back of hooded jacket.

RIGHT FRONT

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 8 Ns at left and 57 [63, 66, 72] Ns at right of centre 0 to WP. 65 [71, 74, 80] Ns. Work as for back from * to *.

2nd SIZE

Dec 1 st at right edge.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

** 65 [70, 75, 80] sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in tuck st. K 104 [114, 128, 144] rows. K 1 row extra for left front.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 13th row until 56 [61, 66, 71] sts rem. K 1 row.

SHAPE ARMHOLE

Cont to dec at front edge on every 13th row from previous dec and, at the same time, cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 45 [46, 50, 55] sts rem, then on every foll 4th row until 42 [43, 46, 51] sts rem, then on every foll 5th row until 39 [41, 43, 45] sts rem. Cont to dec at front edge only on every 13th row from previous dec until 29 [31, 34, 37] sts rem. K 16 rows.

SHAPE SHOULDER

Push 5 [7, 10, 13] Ns at opposite end to carriage to HP, K 2 rows. Push 4 Ns at opposite end to carriage to HP on next and foll 4 alt rows, K 1 row. Push Ns from HP to UWP. Cont in st st. K 1 row. Using WY, K a few rows and release from machine **.

LEFT FRONT

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 57 [63, 66, 72] Ns at left and 8 Ns at right of centre 0 to WP. 65

[71, 74, 80] Ns. Work as for back from * to *.

2nd SIZE

Dec 1 st at left edge.

3rd SIZE

Inc 1 st at left edge.

ALL SIZES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.

SLEEVES

Work as for sleeves of hooded jacket.

TO JOIN RIGHT AND LEFT SHOULDERS

Work as for hooded jacket.

RIGHT SHAWL COLLAR

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 53 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). 36 Ns in WP on back bed. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-1-/MT-1-, K 333 [341, 353, 367] rows. K 1 row extra for left shawl collar.

SHAPE BACK NECK

Push 12 Ns on each bed at opposite end to carriage from WP to HP, K 2 rows. Push 2 Ns on each bed at opposite end to carriage from WP to HP on next and foll 6 alt rows, K 1 row. Push Ns from HP to UWP, K 1 row. Transfer sts to back bed. Using MT+5-, K 1 row. Cast off with a latch tool.

LEFT SHAWL COLLAR

Work as for right shawl collar, reversing shapings by noting alteration in number of rows worked.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Set in sleeves. Join side and sleeve seams. Join centre back seam in shawl collar and sew into position. Fold shawl collar to right side.

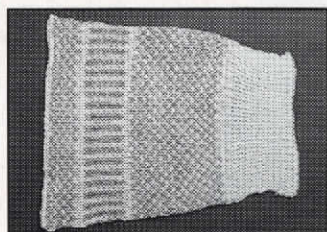


OVER TO YOU

Continuing her article on hems and edges, this month Janet concentrates on design. Here are some of her ideas for achieving the right decorative effect and the right amount of elasticity or shaping.

Janet Nabney

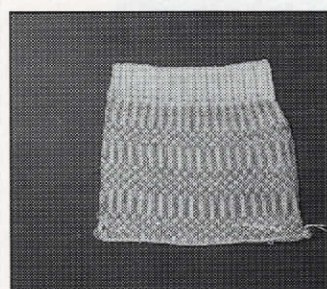
Group I. Hems showing the advantage of decreasing stitches:



Sample 1



Sample 2



Sample 3



Sample 4



Sample 5

Samples 1 and 2. With a 1x1 rib edge you can clearly see the difference. The number of needles is halved and the tighter rib is grafted by hand on to the bottom of the sample so there is no casting-off. (These are the only samples using the double bed.)

Samples 3 and 4. On these samples a mock 2x1 rib is used. I think this mock rib is firmer and more substantial for the edge of a garment than a mock 1x1 rib. But this edge is not elastic and to encourage a neater edge it is much better to reduce the number of stitches at the bottom (or cuff) of the garment section.

Sample 5. If a tight neat edge is desired - this can be knitted on EVERY needle and, with a reduction in the number of stitches at the garment edge, the result is very strong and hard wearing since it is doubled over. If there is no cast-off, it is quite stretchy as well. It is a particularly good edge for a soft fine natural fibre such as cashmere.

In all the following samples the stitches on the "garment" edge are reduced from 60 to 40 stitches on the hem.

HEMS AND EDGES

Group II. These hems all use punchcards to achieve patterns:



Sample 1



Sample 2



Sample 3



Sample 4



Sample 5



Sample 6



Sample 7



Sample 8



Sample 9

Sample 1. The hem is knitted using the same card as the main fabric but the card is locked thus giving stripes.

Sample 2. The card used on the hem is the same card used for the garment but the yarns in the feeders are reversed.

Sample 3. The card used for the hem is different from the card used in the main fabric. The hem is knitted separately, picked up and a plain row knitted before picking up the main fabric and casting off both together. This results in a decorative purl ridge at the join.

Sample 4. The card used on the hem is different from the card used for the main fabric but this hem is reversed on the machine before joining so we have Fair Isle with the purl side out.

Samples 5 and 6. The next two edges are also purl side out, one in tuck stitch and one in slip stitch. The card used for the hems and the Fair Isle fabric is the same.

Samples 7 and 8. These two hems are knitted in an identical way; both are done in the "tea-cosy" stitch. For this, card 1 is locked and the carriage is set to slip for ten rows, followed by plain knitting for two rows. One sample has the stocking stitch side out and the other the purl side out.

Sample 9. On this lace sample contrast colour is used for the underside of the hem. It shows through the lace holes thus giving a stained glass window effect.

A black and white photograph of a short, wide, textured skirt. The skirt has a wide waistband and a small pocket on the right side. The texture appears to be a dense, possibly knitted or woven pattern.

A pair of light-colored, patterned shorts with a white elastic waistband. The shorts are laid flat, showing a wide, flared hem. The fabric has a subtle, repeating geometric or floral pattern. The waistband is a solid white elastic material.

A black and white photograph of a short, flared skirt. The skirt features a wide, textured waistband and a body with a dense, repeating geometric or floral pattern. The fabric appears to be a heavy knit or woven material.

Sample 1. The fabric shows the pattern card locked at intervals. The edge of the hem, called a picot edge, has been achieved in this case by transferring every other stitch to the adjacent needles on the turn or mid row of the hem. The hem is turned up and one row knitted before the garment section is picked up on to the needles. The other way of achieving a picot edge is to start the hem on alternate needles and then push up the remaining needles in NWP to WP on the turn row. This makes a lighter, thinner hem and saves the work of transferring stitches.

Sample 2. The feature of this hem is the roll of plain knitting at the joining edge. This was achieved by first doing an “e” wrap cast-on in one colour and knitting several extra rows (four) in plain knitting before beginning the hem in a Fair Isle pattern. When the hem is doubled up, the loops of the first row of Fair Isle knitting are picked up thus leaving the first few rows free to roll back. The garment is then joined by picking up and casting both off at once.

Sample 3. A hem which is reversed before joining on to the garment gives a "garter stitch" effect with the purl side out.

Sample 4. This hem is decorated with little "picked-up" hems.

Sample 5. The scalloped edge on this hem is achieved by pushing selected needles to HP and knitting several (six) rows with the carriage set to Hold in the middle of the hem.

Sample 6. This decorative hem is done with cabling.

There are a good many more variations possible when adding hems and edges. These samples are only a drop in the bucket. You must consider:

- How much control or shaping you want in your garment.
- How the hem can balance and complement the garment in terms of pattern, weight and colour.

Designing Garments
on the
Knitting Machine
JANET NABNEY

Janet shares more of her design ideas in her latest book **Designing Garments on the Knitting Machine** which is published by Batsford in hardback, price £17.95.

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PICTURE KNITTING

**Wendy
Phillips**

High Flyers



My design this month is for children. Knit the two teddies, flying their kite in the March winds, as depicted on the graph, or program to appear in rows or as a mirror image as the samples illustrate.



▲ Shake hands

◀ Let me have a go ▼ Teddies on parade



"Let me have a go!"

This is obviously what the little teddy is saying to his friend who is flying the kite. Knitted as a motif directly from the graph this picture will measure approximately 15 cm x 23 cm (6" x 9") in 4 ply yarn. If started directly above the welt it should fit on the front of even the smallest size sweater. For extra colour I have changed the background from green to blue on row 20.

Shake hands

For this design simply program one little teddy to knit as a reverse image. I stitched on the red and white check bows as I felt they complemented the brightly coloured floor which is produced by knitting the top diamond on the kite as a continuous repeat.

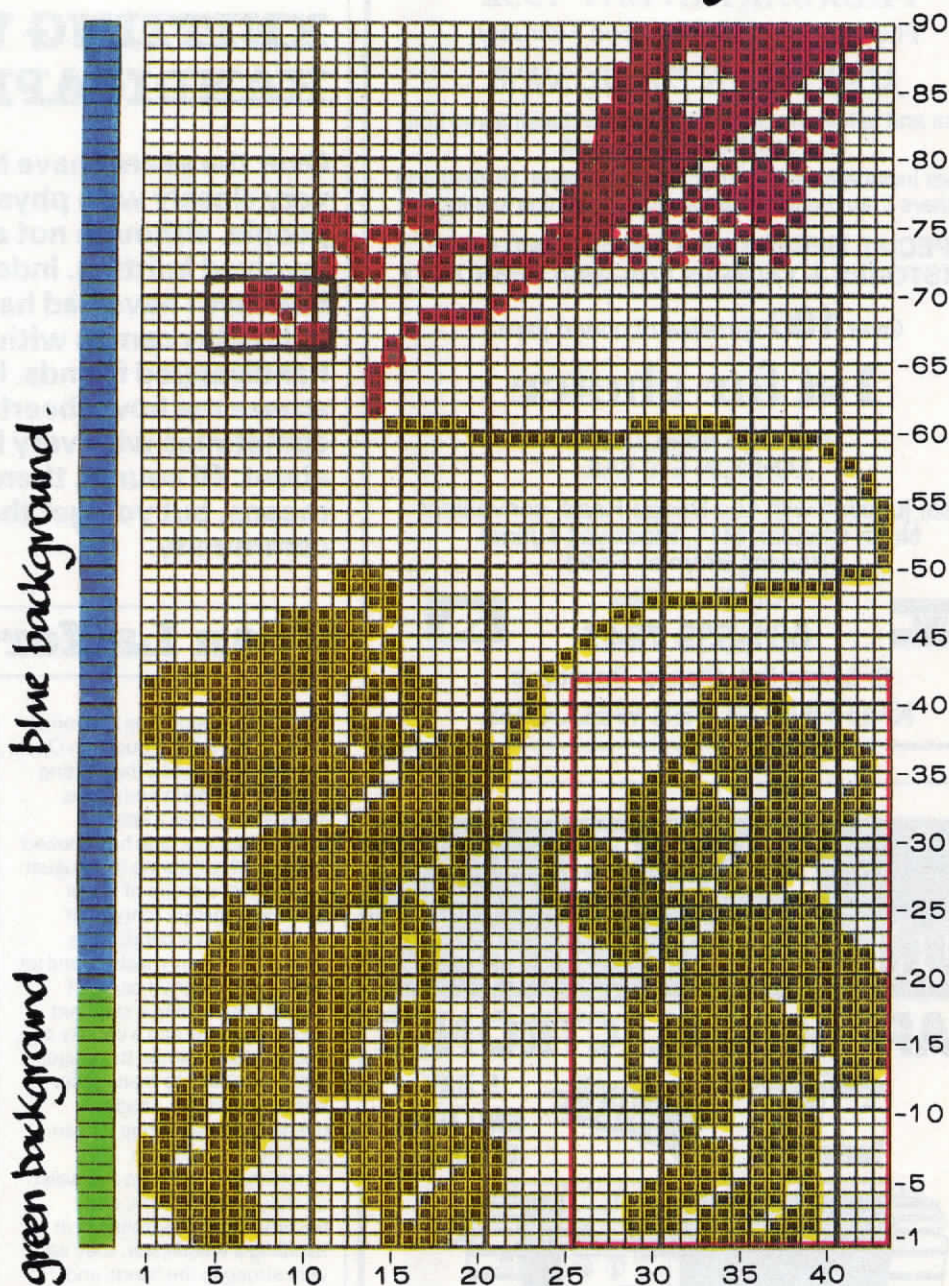
Teddies on parade

The two rows of teddies are easy to program and knit. You can make them more colourful by changing the background and concealing the hard line where the colours change with a small border pattern which looks like a clover leaf but is in fact part of the kite string.

For more detailed instructions regarding these designs refer to the graph opposite.



Program this area of Kite for repeat floor pattern



program area of string inside black box for small 'clover leaf' repeat



For Teddies shaking hands program area inside red box and knit two teddies facing each other (using reverse button).

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LATCH ON

KNITTING WITH HANDICAPPED FOLKS

**Over the years I have had occasion to work
very closely with physically handicapped
people, although not all the contact has
involved knitting. Indeed some of the best
holidays I have had have been spent helping
at holiday camps with physically
handicapped friends. It never ceases to
amaze me how cheerful they are,
sometimes with very little to be cheerful
about. Of course, there are the occasional
moans, but you get these in every sort of
community.**

Joan Lafferty

A few years ago I was beaver-
ing away at the Adult Education Open
day, demonstrating the knitting
machine to anyone who was
interested, when a lady
approached me. She had booked
the school hall during the August
holidays for a group of Spina
Bifida youngsters to try their
hands at various handicrafts.
Would I bring my machine and let
them have a go? Of course I
would. I took along a standard
gauge machine and a chunky one,
because sometimes the bigger
tools are easier to manage for
handicapped folk. I had
overlooked two things. These
girls were certainly in
wheelchairs, but from the waist
up they were quite fit, and,
because of their adroitness in
handling a wheelchair, they were
very strong in the hands and
arms. The other thing I overlooked
was that they were youngsters in
their teens and their span of
interest was as short as any of
their peers.

They wanted nothing of the
chunky machine, but thought they
might like to knit themselves a
jumper on the standard gauge
one. So I had to think quickly,
because we all know that a
jumper cannot be knitted in a
morning (although come to think
of it, I can sometimes do just this
— but I'm not a beginner!). So I
came up with the bobble hats that
I teach students new to the
knitting machine. The style I use
has stripes or Fair Isle patterns on
the brim and is just one straight
piece, very easy to knit. Once
again I found a comparison with

the able-bodied teenage girls.
They were quite happy to do the
knitting, but wanted mum — in this
case me — to do the sewing up!
So I spent my lunch hour eating a
sandwich with one hand and
sewing up four or five hats with
the other, if you follow me. One of
their little tricks that did not
compare with the able-bodied
girls, was their ability to scoot
away in the wheelchair if
something on the opposite side of
the room took their interest. They
really did have a turn of speed. I
suggested to several of the girls
who seemed particularly
interested that they might like to
have a knitting machine at home. I
could have arranged to hire, or I
might have found a suitable
second-hand one to buy. Only one
girl was keen enough to take my
phone number, but her mother
never got in touch. Possibly
money was scarce, I shall never
know.

Another time I had a call from a
tutor at a centre for mentally
handicapped young adults. Could I
go and teach her to use a
machine? I went along, to find the
machine was a very old
Knitmaster, like the very first one I
ever had. The yarn has to be laid
across by hand and it is necessary
to be sure that the latches are
open on every row. We decided
that this was a task that would be
beyond the students in her charge
and indeed the tutor herself made
very little headway, because her
young folk kept coming up, at
best looking at what we were
doing and at worst trying to take a
hand. I have never before, or

since, sat knitting and had a wet kiss planted on my cheek as I worked!

Then there was a lady who joined my evening classes who was a helper at a private residential home for the elderly. (I think she was a volunteer.) A blind lady had been given an old machine and my student wanted to learn so that she could teach the blind lady. In vain did I volunteer to go to the Home and teach her myself. I don't know why she wouldn't let me do this – perhaps I didn't make it clear I would do it for free! After about four lessons she vanished and I never heard any more of these ladies again.

I had another lady join my class so that she could teach her mother who had suffered a stroke and had little or no use in her left hand. She had been a keen hand knitter, so her husband and daughter bought the machine thinking she might continue her former interest. But they overlooked the fact that, after a stroke, some people lose interest in certain things, or feel they cannot cope. The young lass wasn't managing very well with her mother – it's never easy to teach your own mother to do things! Finally, the young lady and her father asked if I would go to their home to see if I could teach Mother myself – a much better way of doing things. After several visits it was clear she was not going to be able to manage alone. I suggested that the daughter or the husband should work beside us, since one thing she was finding difficult was to thread up and hold the yarn against the pull of the spring while she tied the end to the clamp. They would have none of it, the doctor had said she must be encouraged to do things for herself and they were determined to carry out his instructions to the letter. From my previous experiences I could have told them that a little help is the best way to encourage anyone, but I was only a knitting tutor, not a psychologist! Finally, when I had the lady alone I said to her "I don't think you are going to master this, are you?"

"I'm so glad you said that," she told me, "they will believe you, they won't take it from me."

The next is a similar, particularly tragic story. This very bright young lady, then aged about 17, saw her young sister about to be hit by a car, pushed the youngster out of the way, but took the brunt of the accident herself. Physically she recovered, but mentally she was left with the age of about a six-year-old. Again, she had difficulty remembering the sequence of events in using the machine and I asked her mother to come to class as well so that she could help her from week to week at home. I'm sure that with someone beside her this lass could have used the machine, but her memory span was very short.

The mother refused to come to the class; I later found that she had tried to get her daughter to do typing and other handicraft courses at the school.

Several weeks after typing the notes for this article I started a new term at school. By coincidence I have a lady who has had a stroke, and has lost the use of her left arm. (She has given me permission to mention her.) This lady had her stroke six years ago, so has come to terms with her disability. She has managed to thread up and knit some samples, and although she is unlikely to rival Kaffe Fassett in design, she is going to be one of my successes. She had the idea of tying the end of yarn to her left hand to anchor it while she does something with her right, and she is such a cheery soul it is a pleasure to have her in the class.

While talking of knitting for disabled folks, I must mention Mr Goodwin of PDB Engineering. His company brought out the first electric wool winder – a boon to all of us, whether we have full use of our hands or not. Since then he has brought out a number of gadgets that are useful to the machine knitter and just lately has been working with a disabled lady to produce what they call a "Clip-on comb holder," which makes it much easier for any of us to insert the ribber comb. The latest gadget these two have thought up together is a wire weight hanger, again for use with the ribber. They have taken the normal wire hanger and attached heavy rods to it, obviating the necessity to hang the normal weights on the hook. Again, a useful little item for any of us, handicapped or not. I wish I had owned one of these comb holders several years ago when I had a relatively minor operation on my left thumb. I learned to do a lot of things while it was mending. For example I managed to use the hand brake on the car with the side of my first finger. But I could not insert the ribber comb. I was delighted when a "knitting" friend called. I had her in the knitting room putting in my ribber comb before the kettle had even boiled for a cup of tea!

One other lady is producing a product which I find very useful. She is called "Helen" (I don't know her other name) and trades as Owl Knitwear. She supplies small ribber combs – 20, 40 and 60 stitches wide, for example – for the benefit of her customers. I consider this a very noble act, since she tells me she doesn't own a ribber herself!

The combs Joan mentions are supplied by Helen Keightley of Owl Knitwear, 22a North Street East, Uppingham, Rutland, Leicestershire LE15 9QH. Prices start at £2.55 for a 20-tooth comb, plus 50p p&p, but ring Helen on 0572 821536 for details.

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply.

1 [1, 1] x 400g cone in Black (MC).

1 [1, 1] x 400g cone in Red (A).

1 [1, 1] x 400g cone in Mustard (B).

1 [1, 1] x 400g cone in Purple (C).

1 [1, 1] x 400g cone in Green (D).

8 buttons.

20 cm x 150 cm, 8 in x 59 in black fabric.

GARMENT WEIGHT

Finished garment in first size weighs 405g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 117 [127, 136] cm, 46 [50, 53½] in.

Length to shoulder 71.5 cm, 28¼ in.

Sleeve seam 40.5 cm, 16 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

every foll 6th row until 62 [69, 76] sts rem. K 5 rows. RC shows 282. Cast off ***.

LEFT FRONT

Work as for right front to **, then from *** to *** reversing shapings by reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 88 sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 86 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows

ending with carriage at left. Set RC at 000. Using MT-2 and C, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed. Inc 2 sts. 88 sts.

ALL MACHINES

Set RC at 000. Using MT and A, shape sides by inc 1 st at each end of next and every foll 4th row until there are 116 sts. K 1 row. RC shows 54. Using B, cont to inc on every 4th row from previous inc until there are 140 sts, then on every foll 5th row until there are 146 sts. RC shows 116. Using MC, cont to inc on every 5th row from previous inc until there are 164 sts. K 3 rows. RC shows 164 and work measures 45 cm, 17¾ in. Cast off.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 172 [186, 200] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3-/- MT-3-/-, K 40 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 170 [185, 200] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 81 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *. Inc 2 [1, 0] sts. 172 [186, 200] sts.

ALL MACHINES

Set RC at 000. Using MT and D, K 34 rows. Using C, K 18 rows. Using A, K 38 rows. Using B, K 34 rows. Using MC, K 150 rows. RC shows 274.

SHAPE NECK

Using a length of MC, cast off centre 42 sts. Push 65 [72, 79] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 62 [69, 76] sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 86 [93, 100] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 86 [92, 98] Ns to WP. Work as for back from * to *. Inc 0 [1, 2] sts. 86 [93, 100] sts.

ALL MACHINES

Set RC at 000. Using MT and D, K 34 rows. Using C, K 8 rows. Break yarn **.

*** POCKET

Push 24 Ns at left and 28 [35, 42] Ns at right to HP. 34 Ns rem in WP. Using C, K 80 rows. Break yarn. Push Ns from HP to UWP. Reset RC to 42. Using C, K 10 rows. Using A, K 38 rows. Using B, K 34 rows. Using MC, K 14 rows.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and

FRONT BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 20 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1-/- MT-1-/-, K 8 rows.

* Make a buttonhole over centre 8 Ns. K 26 rows. Rep from * 4 times more. Make another buttonhole over same Ns as before. K until border, when slightly stretched, fits along both front edges and around back neck. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 21 sts by hand. Set RC at 000. Using MT-1, K 7 rows. * Counting from each edge, make buttonholes over sts 4, 5, 6 and 7. K 32 rows. Rep from * 4 times more. Make buttonholes over same sts as before. K until border, when slightly stretched, fits along both front edges and around back neck. Cast off.

POCKET TOPS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 34 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3-/- MT-3-/-, K 10 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 35 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and C, K 21 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

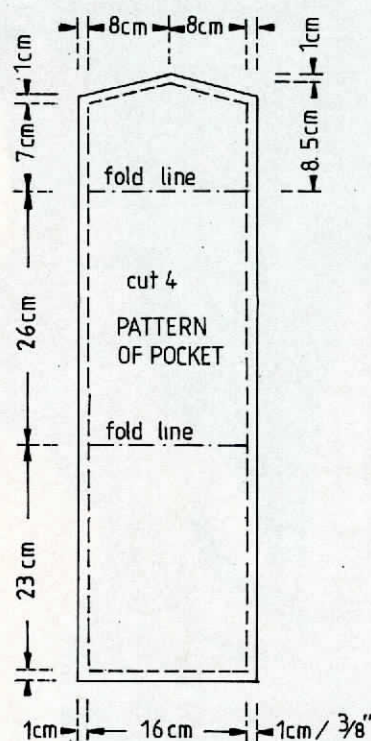
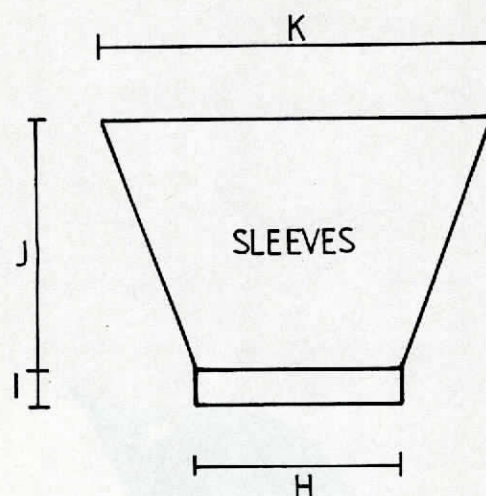
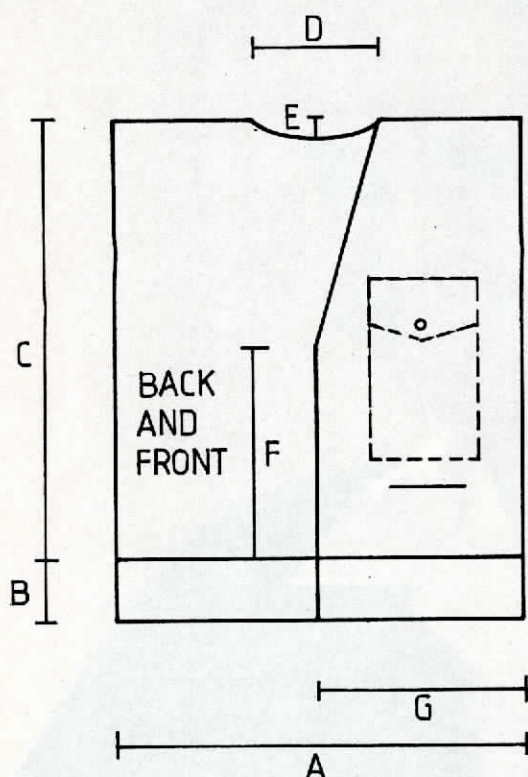
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to





A = 59 [64, 68.5] CM

B = 9 CM

C = 62.5 CM

D = 16.5 CM

E = 2 CM

F = 30.5 CM

G = 29.5 [32, 34.25] CM

H = 30 CM

I = 4.5 CM

J = 36 CM

K = 56.5 CM

Fold lined pocket on fold lines and edge stitch to cardigan

shoulder seams. Join side and sleeve seams. Join side seams in pockets. Pin pocket tops into position. Unravelling WY as required, backstitch through open loops of last row worked in C. Catch down sides of pocket tops.

MACHINES WITH RIBBER

Fold cuffs in half and catch down on inside. Sew front border into position.

MACHINES WITHOUT RIBBER

Fold front border in half lengthways. Neaten short ends,

then sew in position.

ALL MACHINES

Finish buttonholes. Sew on buttons. Cut out fabric pockets following diagram. Seam two pieces together for each pocket leaving a small gap. Turn to right

side, press and neaten opening. Fold on dotted lines, position on cardigan and stitch in place. Make buttonhole in flap and sew on button.

TALKING TOYOTA

ISOLATING A MOTIF

Continuing the theme of Fair Isle knitting on the Toyota K858, we now explore the technique for working a single motif or vertical pattern area.

Shelagh Hollingworth

Working a horizontal band of Fair Isle pattern is simple, you merely need to knit some plain stocking stitch until you reach the position for the band, feed in the card, work the band, then continue in plain stocking stitch again.

However, the time comes when you want the pattern to be either a vertical band of colour up a sweater or possibly a single motif on a garment. By now you will be sufficiently familiar with the machine to know that the selector lever brings out a repeat of 12 needles right across the number of needles you have in working position (B). If you look at the needlebed you will only find the needle numbers marked, unlike other models that you may have seen, which have stop markers for isolating motifs. This is not a problem, we just have a different method for the K858 machine.

First you must decide where you want the motif to come. As a beginner you will probably want to use a motif from one of the existing cards, say the little girl from card No. 4. She is, in fact, 13 stitches wide because you need a

pink stitch for a hand on both sides.

When you repeat the 12 stitches, the single pink hand stitch serves as a hand at both sides.

Suppose you want the motif to come exactly at the centre of a child's sweater that has 91 working needles. Count 39 needles in from each side and pencil a mark or make a little sticker to indicate the centre 13 needles. Make sure that whatever you use for marking is removable and that it is erased straight after use.

Now thread in card No. 4 and select the needles. This is a pattern where it is fairly easy to outline the motif. Look at the card and compare it with the selected needles. You might find that the motif doesn't fall exactly over the centre of the work. You can either move the knitting until it fits in with the motif or have the motif off-centred. To be quite certain about this, you really need to work a test piece first, then you can line this up with the selected needles to see where the motif comes in relation to your knitting. Once you

have established where you are going to work the motif, push all the remaining needles back to working (B) position.

Put the contrast colour into the correct feeder and knit the row. You recall in the previous section it was pointed out that with this model it is the background stitch needles that are selected, therefore it is especially important to have the colours in the correct feeders. This makes working a test piece essential and can make all the difference between having a little girl motif against say, a cream background and a cream background with a little square block with a little cream coloured girl in the middle of it.

You will see from the first two rows that you need to select the needles on every row of the motif that you have chosen and that you have to return to working position all those needles that you want to keep as the background. This may sound quite a lot of work but in practise, isn't very much extra movement to obtain an attractive result. For a single motif you will just carry on until the rows have been worked, but if you want a vertical patterned band, continue until the band is in the position that suits your pattern.

While you are working your sample it will become obvious that you must turn the card until it is at the correct row for the positioning of the motif on the work. Make a note of how many rows this is, so that you are ready when the time comes for you to include it on the finished garment. If you are working from a commercial pattern for the basic shape it is better to pencil in all these notes so that you don't

continue knitting past the row where the motif should begin.

When you want the vertical band of Fair Isle pattern to outline maybe, a sleeve straight cast off, it is simpler to select a pattern that looks similar in all directions, to that, instead of working it vertically, you can just add the band to the top of the sleeve on to waste yarn. Bearing this in mind, rather than trying to knit lots of stripes in vertical bands of Fair Isle and plain knitting, knit the pieces sideways. In other words, begin at the side seam and work a number of rows plain then a similar number in pattern to form stripes that will be vertical once the pieces are made up. With so many machine knit designs being accompanied by shape dimension diagrams it is a simple task, once you have the tension, to calculate how many stitches and rows it will take to make a piece of knitting to the shape of the diagram but worked in an alternative direction.

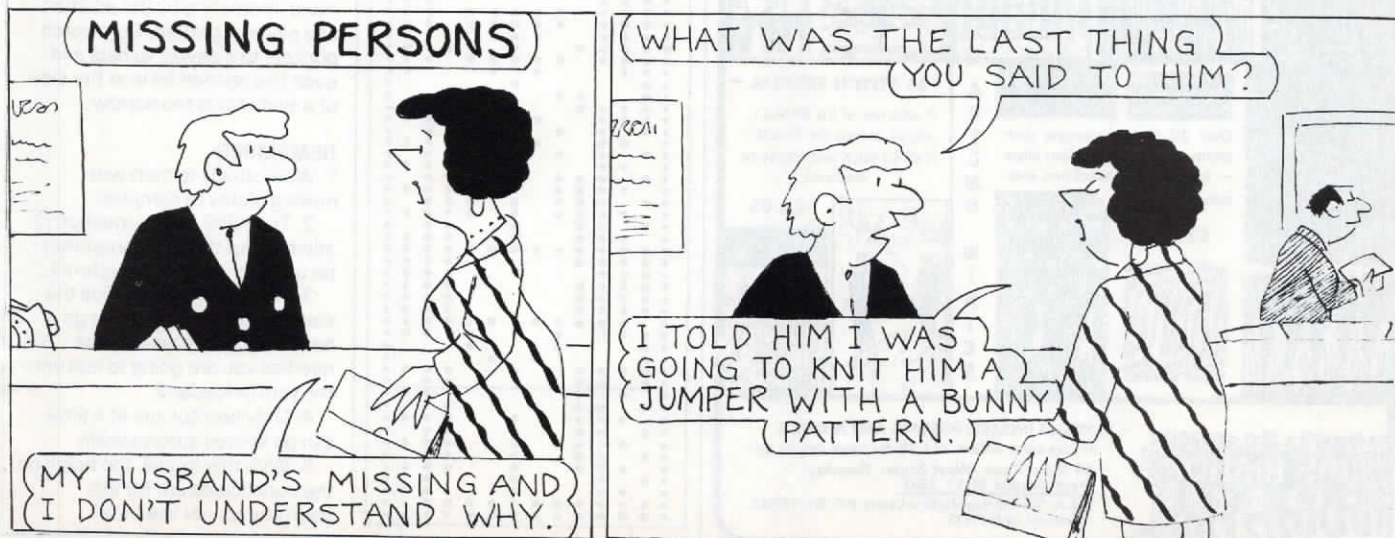
USING FAIR ISLE IN GARMENTS

It isn't necessary to point out to you that the colours are carried across the wrong side of the knitting in the same way that they are in hand-knitting. That is about the only thing that registers during the first rows until you can manage to see the knit side of the work and it might limit some of the places where you want to use patterned knitting of this kind. Even with finer yarns, say standard 4-ply thickness, the finished fabric is going to be twice that thickness and will be as warm in wear at least as a double knit garment – possibly warmer, as the layers of knitting and floats trap the warm air between. So be aware that Fair Isle patterned items are generally seen in the Autumn and Winter months exactly because of the extra warmth they provide.

Although small children and babies look sweet in patterned

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knitwear it can be pretty tiresome putting these things on. Children have a knack of slipping their fingers between the floats at the back and it can be just as frustrating for them as for you when they feel fully dressed but appear to have one arm in a sling!

Yet another reason for limiting the first amount of Fair Isle that you do, could be put down to skill. When you have plenty of experience it will be as simple for you to turn out every sweater in all-over Fair Isle as in stocking stitch. But, to begin with, try putting a little Fair Isle patterning into the items that are simple or those with which you are now familiar.

When you are knitting a colour pattern you will find that neck shaping will be a little trickier. This is only because you need to note down which pattern row you are on before you divide for the neck shaping. You may then find it easier perhaps to remove the set of stitches you are not working on for the first garment that needs shaping in pattern. Complete the first side, then, once you have returned the unworked stitches to the needles, be certain that you have set the pattern back to the correct row that you were on before you began the neck shaping. It is possible to shape by bringing the stitches to hold, but for a novice, removing the stitches altogether is easier.

To begin patterned knitting without having to cope with neck shaping at the same time, simply place the pattern in bands where it forms a definite part of the design but does not encroach upon the shaping. The obvious places to start with are, a band of colour just above the waist welt and a corresponding band above the cuffs. If you are working a sweater with raglan shaping and you place a band of colour just after or just before the beginning

of the shaping, this will form a squared yoke look when the sweater is completed, but you must make sure that the patterned band begins on the same row of the pattern on both the back and front as well as the sleeves. For example, if the pattern has 10 rows and on the back you place it 10 rows before the first raglan row, then the pattern has to begin 10 rows before the raglan shaping on the front and sleeves also. By doing this the pattern band will look continuous across the front and back and round the sleeves.

On the subject of bands of pattern, you can add a discreet touch of colour to a plain knitted jacket by using Fair Isle bands for the neckband and front bands. If you are nervous of working buttonholes in the pattern you can make a mock fastening by putting snap fasteners on the wrong side with buttons on the right side of the work. This type of banded fastening also looks good with a zip fastener or some of the rather more elaborate metal hook and eye fasteners. Bands of pattern are useful too if you happen to make a garment too short. It is a simple task to cast on the same number of stitches as you had at the lower edge and work a coloured band to be stitched on. Try to avoid a fluted look along the edge and do not stretch the knitting to fit. If necessary, sew the side seam very firmly and cut away the excess fabric. A doubled over pattern band at the lower edge of a jacket forms a highly suitable treatment for a blouson effect. If you are making the band narrower than the lower edge of the jacket you will need to gather in the edge as you sew on the band. This idea really improves if you cast on just a few stitches for the band and then pattern a long band. Fit it round the lower edge of the garment and turn in the end, which has been run on to waste yarn.

All sorts of articles can be made more interesting by the addition of a piece of pattern, from patch pockets to sleeves, to hats and even to a section let in at the side of a skirt that is too narrow.

REMEMBER

1. Work slowly to start with, making plenty of samples.
2. The K858 has a repeat of 12 stitches but this can sometimes be used for six and 24 patterns.
3. Watch as you knit. Pull the selector lever and watch it go back. See how it selects the needles you are going to knit with the yarn in feeder 2.
4. Only two colours at a time can be knitted automatically.
5. With this model, the holes on the punchcards are for the background, not the motif.

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Size of bight

(Range 4-6mm)

Stitch length

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Differential feed ratio

1.0-2.0

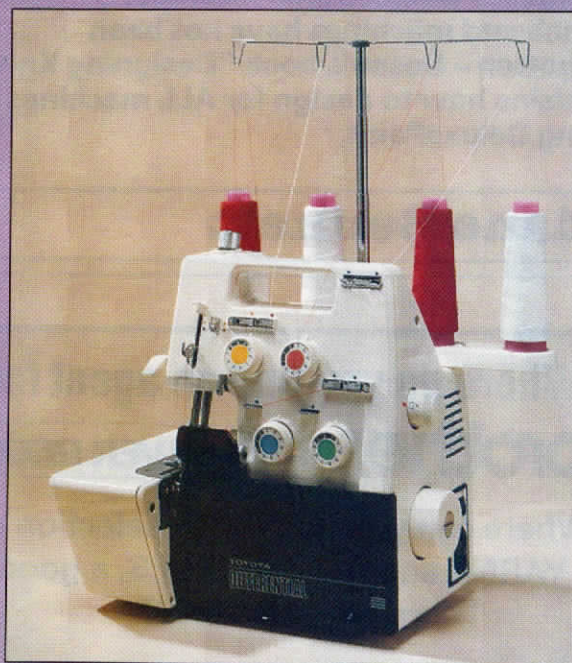
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THE BIT KNITTER

Susan Lazear, the originator of the revolutionary Bit Knitter recently visited the UK and Diane attended a workshop to see it in operation. For owners of ALL electronic machines (not just Brother), she describes this computer-to-machine link which makes it possible to use the enormous range of facilities of a computer paint program to design for an electronic machine. Owners of punchcard machines have not been forgotten – Susan's book "Designing Knits" explains how to design for ALL machines using DeluxePaint.

Diane Bennett

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What is the Bit Knitter?

The Bit Knitter package consists of a piece of hardware which links the computer and knitting machine and a program which runs on the machine to convert designs so that they are suitable for the knitting machine. Also included in the package are comprehensive instructions.

Which machines can be used with the Bit Knitter?

The Bit Knitter is currently available for Brother 930, 940 and 950i, Knitmaster 580, 840, 860 and 890 and Passap/Pfaff 6000 knitting machines. Development work for the Brother 910 and Knitmaster 560 is in progress as I write this article and the Bit Knitter should be available for these machines by the time it is published.

What computer can be used with the Bit Knitter?

The package is currently available for IBM PC or compatible computers and Amiga. A package for the Macintosh is being developed and should be available shortly. If an IBM PC (or compatible) is used, it requires 640K RAM, mouse and CGA, EGA or VGA graphics. If used with the Amiga, 1 meg of RAM is recommended, but this is not essential.

For those who do not own a suitable computer but are considering buying one for computer design, the Amiga 500 represents excellent value for its amazing graphics. It can be used with an adaptor with any colour television, so it is not necessary to buy a monitor. A package including TV adaptor and the necessary paint program is available in the UK for less than £400. This is the computer which is used in many colleges for computer aided design.

Is any additional software required?

The Bit Knitter is designed to operate with the Electronic Arts paint program "DeluxePaint", which offers an enormous range of options for design on screen and is considered to be the leading program of its type.

Several versions of this program are available. However, although the later versions of the software offer extra options, these are not necessary. Electronic Arts do offer upgrades, at a very reasonable price, for those who own the earlier versions should they decide that the extra facilities are important.

How is a design produced and knitted?

The design for the fabric is created with DeluxePaint on the

computer screen. Usually a grid is required, and this can be drawn to the size required for the design – in less than a minute on the Amiga! Since the knitted stitch is not usually a square, the grid can be drawn out to the proportions required for the type of stitch pattern which is to be knitted. The design is then drawn into the grid, using a mouse and the various types of "pen" and line which are available from the paint program. The design can be drawn in as many colours as the computer allows and these can be altered. In this way, the image on screen can be changed to represent different colourways which could be used for the knitted fabric.

Various non-grid methods of producing designs can also be used. These allow design and visualisation of the complete garment, which can be a very useful facility.

All the options of the paint program are available, which makes it possible to "play" with a design in different ways. One of the many useful facilities is an option which produces a repeating pattern.

When the fabric design is complete, it is loaded into the Bit Knitter software, where alterations can be made to it. For example, the number of colours used can be reduced to make it suitable for knitting. Colour changes are shown by the software. If the design is to be knitted interactively, extra information can be added which makes the design easier to knit.

The design is then loaded into the machine via the Bit Knitter hardware, which must be plugged into the computer and the knitting machine. For Brother and Passap/Pfaff machines, the complete design is loaded into the machine, but for Knitmaster machines (not 560) it is loaded via the PE1 cable and entered row by row as you knit.

One of the best features of the Bit Knitter is that the design can be knitted while it is also shown on screen. It is then possible to see the row which is being knitted and any extra information which has been added to the design. If, for example, cables are to be knitted into the fabric, this can be entered on the correct row of the design and a message will appear on the screen to remind you to cross the cables.

How is the Bit Knitter connected to the knitting machine?

When using the Bit Knitter with a Brother machine, the PPD cable is used to connect the Bit Knitter to the connector on the machine. This cable is available separately, and it is not essential to own the PPD. For Knitmaster machines, the Bit Knitter connects to the machine via the PE1 cable. Owners of Passap/Pfaff machines connect the Knitter directly into

the back of the console. This is a very simple operation which requires the removal of four screws. The Bit Knitter is then connected to the pin which leads to the scanner, after which the back can be replaced. It is only necessary to disconnect the Bit Knitter if the scanner is used – and it is unlikely that you would want to do this while you were using the Bit Knitter.

What about three and four-colour in a row designs?

Owners of the 6000 can use DeluxePaint to produce three or four-colour designs which can be knitted without alteration. Passap owners need separate grids for the "colour layers" which are superimposed using ADD in the usual way, and these grids can be made very quickly and easily. Knitmaster owners can use the PE1, but owners of Brother machines have no automatic facility for three and four-colour work (Brother please note!). When using the Bit Knitter, the Jacquard colour separator program is available to colour separate designs. The program offers four different methods of separation and although it is particularly useful for Brother owners, it does offer extra options for Passap and Knitmaster machines. This program can also be used by owners of punchcard machines.

Can visual images be entered from a video camera?

A digitiser is available as an extra, making it possible to enter an image from a camera and display it on screen. If suitable, this can then be knitted, or it can be altered to produce a design which is suitable for knitting.

What about designing on to garment shapes?

Extra discs are available which offer fashion illustrations of sweaters for men, women and children. These can be used to position motifs or place all-over designs. It is also possible to draw your own sweater block using one square per stitch and design within the block. The program does not currently offer automatic calculation of patterns as part of the package, but this is planned.

What happens if I have a problem?

Susan Lazear, who has organised the development of the Bit Knitter, offers an excellent back-up service. Some knitters may think that the fact that she lives in the USA would be a problem, but air mail post is very quick and efficient – letters usually reach me from the USA more quickly than second class post within the UK.

Susan regularly sends a newsletter, which contains the latest ideas and information, to all her customers, including those abroad.

What are the advantages of the Bit Knitter compared with other systems such as the PPD or Creation 6?

The Bit Knitter makes available the full range of facilities which are possible within a powerful graphics package, while other systems are more limited. Owners of more than one electronic machine only need to learn one system. Differences between the machines makes it necessary to buy a Bit Knitter for each make, but they all work in the same way as far as the knitter is concerned.

Are there any disadvantages to the Bit Knitter?

For the average knitter, the main disadvantage may be that, to use the Bit Knitter, it is necessary to have a reasonable working knowledge of a computer on which the paint program runs. Anyone not familiar with a computer would need to learn the basics of operating a computer, how to use the paint program and how to use the Bit Knitter. Although the PPD offers a more limited range of facilities, this is probably more suitable for Brother knitters with no knowledge of computers, but currently no equivalent to the PPD is available for Knitmaster and Passap/Pfaff. However, for the computer owner/user, the Bit Knitter is a marvellous piece of equipment, making it possible to produce almost any design and then download it directly to the knitting machine.

Is it necessary to send to the USA for the Bit Knitter?

Susan is in the process of setting up a network of dealers in the UK to sell the Bit Knitter. Currently it is available from Metropolitan Sewing Machines, Nantwich and Kamalini Trentham's Machine Knitting and Design Centre.

For more information about this, the Bit Knitter and all the accessories, contact Susan Lazear at Cochenille Computer Knit Products, PO Box 4276, Encinitas, CA 92023, USA. For those who would like to know more about the system, a demonstration video is available from UK dealers for £15 or direct from Susan for \$25. The price of this is refundable with the purchase of a Bit Knitter.



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introduce

Susan Lazear's

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PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply.
1 [2, 2] x 400g cones in Pale Grey (MC)
1 [1, 1] x 400g cone in Dark Grey (C)
60 cm open ended zip fastener.

GARMENT WEIGHT

Finished garment in first size weighs 505g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 110 [120, 130] cm, 43¼ [47¼, 51¼] in.

Length to shoulder 73.5 cm, 29 in.

Sleeve seam 49.5 cm, 19½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK CASING

Push 162 [176, 190] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MC, cast on by hand. Push Ns to UWP. Set RC at 000. K 10 rows. Using WY, K a few rows and release from machine.

BACK

Push 162 [176, 190] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT--- and MC, K 10 rows. Using MT+3-, K 1 row. Using MT, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. K 80 rows. Place marker at each end. K 10 rows. With P side of back casing facing, replace sts on to Ns. Unravel WY. K 110 rows. RC shows 200 and work measures 46.5 cm, 18¼ in. Place marker at each end. K 112 rows.

SHAPE NECK

Using a length of MC, cast off centre 36 sts. Push 63 [70, 77] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 59 [66, 73] sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT CASINGS

Push 77 [84, 91] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MC, cast on by hand. Push Ns to UWP. Set RC at 000. K 10 rows. Using WY, K a few rows and release from machine.

POCKET LININGS

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MC, cast on by hand. Push Ns to UWP. Set RC at 000. K 58 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 77 [84, 91] Ns to WP. Work as for back from * to *. Set RC at 000. K 68 rows.

PLACE POCKET LINING

Counting from left edge and using

a length of MC, cast off sts 19 to 58 inclusive. With P side of pocket lining facing, replace sts of last row worked in MC on to empty Ns. Unravel WY. K 12 rows. Place marker at each end. K 2 rows. Push 18 Ns at left to HP. Cont on rem sts for first side. K 7 rows. Break yarn. Push Ns to HP. With carriage at right, push 18 Ns at left from HP to UWP. Using MC, K 7 rows. Push Ns from HP to UWP. K 1 row. Reset RC to 90. With P side of front casing facing, replace sts on to Ns. Unravel WY. K 110 rows. RC shows 200 and work measures 46 cm, 18¼ in. Place marker at right edge. K 85 rows. RC shows 285.

SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 59 [66, 73] sts rem. K 22 rows. Cast off.

LEFT FRONT

Work as for right front reversing shapings by reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 86 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3-/MT-3-, K 34 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 86 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and C, K 69 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C

evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end of every 5th row until there are 122 sts, then on every foll 6th row until there are 140 sts. RC shows 144.

SHAPE TOP

Using a length of MC, cast off centre 70 sts. Push 35 Ns at left to HP and cont on rem sts for first side. Cont to inc on every 6th row from previous inc and, at the same time, K 1 row. Cast off 2 sts at beg of next and foll 14 alt rows, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows. Cast off rem 2 sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVE INSERTS

Push 76 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using C, cast on by hand. Push Ns to UWP. Set RC at 000. Inc 1 st at each end of every row until there are 152 sts. K 10 rows. RC shows 48. Cast off.

POCKET TOPS

Push 40 Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using C, cast on by hand. Push Ns to UWP. Set RC at 000. K 12 rows. Using MT+3-, K 1 row. Using MT, K 11 rows. Cast off *.

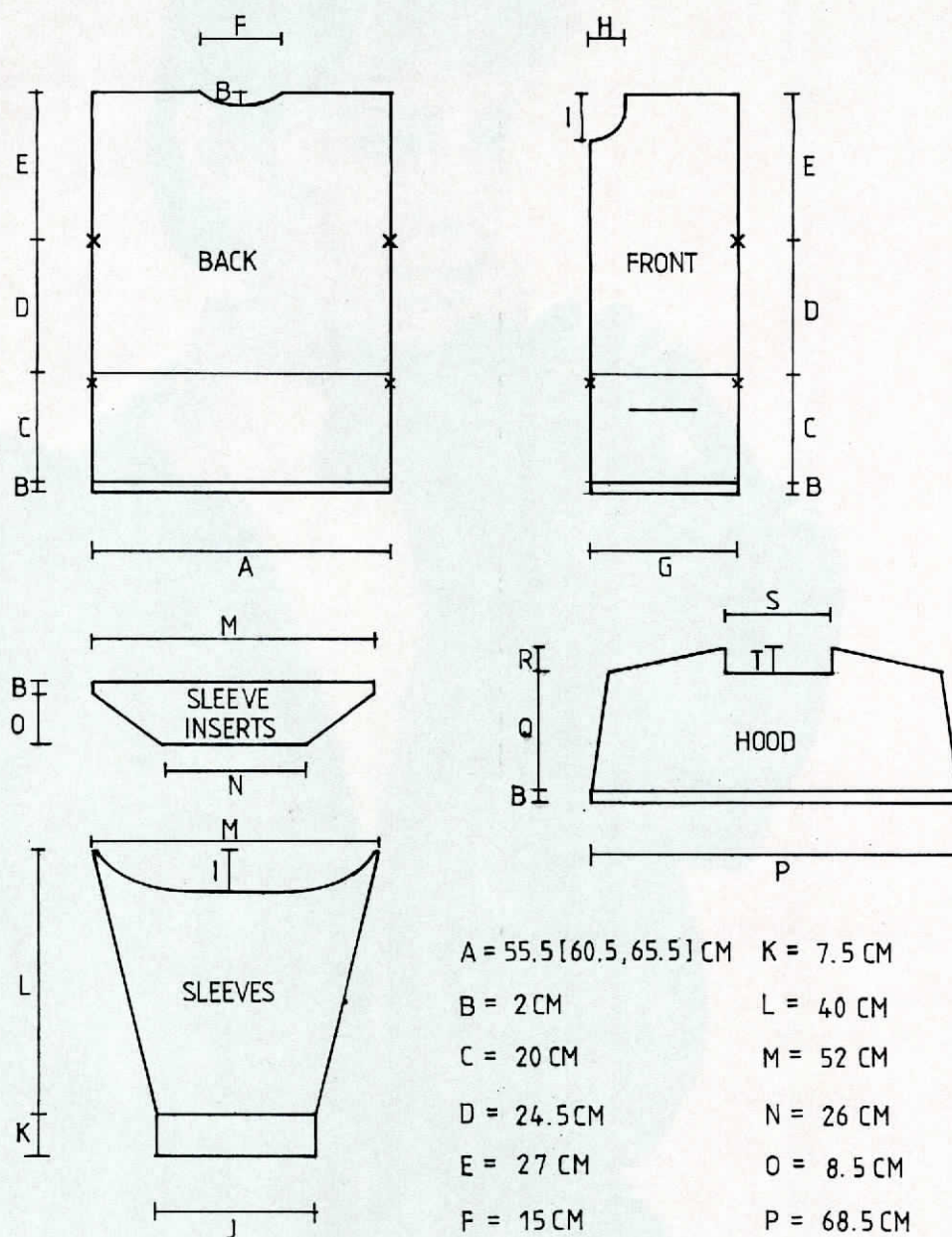
FRONT BANDS

Push 162 Ns to WP. Work as for pocket tops from * to *.

HOOD

Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT--- and C, K 10 rows. Using MT+3-, K 1 row. Using MT, K 10 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. K 1 row. Using MC, shape sides by dec 1 st at each end of every 16th row until 190 sts rem, K 8 rows. RC shows 89. Using C, K 7 rows. Dec 1 st at each end of next row. 188 sts.





$A = 55.5 [60.5, 65.5] \text{ CM}$	$K = 7.5 \text{ CM}$
$B = 2 \text{ CM}$	$L = 40 \text{ CM}$
$C = 20 \text{ CM}$	$M = 52 \text{ CM}$
$D = 24.5 \text{ CM}$	$N = 26 \text{ CM}$
$E = 27 \text{ CM}$	$O = 8.5 \text{ CM}$
$F = 15 \text{ CM}$	$P = 68.5 \text{ CM}$
$G = 26.25 [28.75, 31.75] \text{ CM}$	$Q = 22 \text{ CM}$
$H = 6 \text{ CM}$	$R = 4.25 \text{ CM}$
$I = 8 \text{ CM}$	$S = 10 \text{ CM}$
$J = 29.5 \text{ CM}$	$T = 5 \text{ CM}$

SHAPE TOP AND BACK

Using a length of C , cast off centre 28 sts. Push 80 Ns at left to HP and cont on rem sts for first side. K 1 row. Push 7 Ns at right to HP on next and foll 6 alt rows, K 1 row. Push 8 Ns at right to HP on next and foll 2 alt rows, K 1 row. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings by reading left for right.

WAIST TIE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 6 Ns on each bed to WP for full needle rib/double rib. Using WY, cast on. Using MT-3/MT-3, K a few rows in tubular knitting. Using C , cont in tubular knitting to length required. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Using C , cast on 5 sts by hand. Using MT-2, cont in circular cord to length required. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Catch down lower edge of casing at marked row. Join shoulder seams. Join sleeve inserts to sleeves. Set in sleeves between markers, stretching slightly. Join side, sleeve and casing seams. Catch down pocket linings lightly to wrong side. Sew one edge of

pocket tops and front bands (stretched) into position, fold in half and catch down on inside. Catch down sides of pocket tops. Neaten lower ends of front bands. Sew in zip fastener using a sewing machine. Graft back of hood. Join top of hood seam. Sew hood into position.

MACHINES WITH RIBBER

Thread a length of C through each end of waist tie. Draw up and secure.

ALL MACHINES

Thread waist tie through casing and knot each end.

SIMPLY SILVER

CIRCULAR HEM AND PUNCH TUCK RIB



This is definitely an article to follow at your machine. What follows is an exercise to do at your machine *without* any knitting on the machine. You need to see what happens to the needles in relation to different carriage settings. On punchcard machines the card reader must be empty. Electronic machines should be switched off.

Start with the carriage at the right of the machine. Put your ribber to half pitch and then move about 60 needles on each bed to the working position. Remove the connecting arm from the carriages. We shall be passing the carriages across the beds and without the arm on you can see what the needles are doing.

First a word about the main carriage controls. The controls we shall be concerned with are the cam lever and the side levers.

On punchcard machines and some of the modular electronics (for example, the 890 Chunky), the side levers are controlled by the knitter. The punchcard machines and these electronics have exactly the same cam lever settings. On the 500 series electronics (500, 560, 580) and some of the modular electronics (for example, the 840 standard gauge), the side levers are controlled by the cam lever. The cam lever has more positions than the punchcard machines or Chunky electronic machines. If you're not sure which group of machines your modular electronic belongs to, look at the cam lever settings. If it has a C and E setting, the side levers are controlled by the cam lever.

I am writing about both groups of machines in this article.

Start by setting the main carriage for stocking stitch (cam lever on 0) and pass the carriage

Last month I wrote about setting up the ribber, including checking and correcting its alignment. This month I want to write about the carriage controls (on both carriages) and how they relate to each other. I know many knitters find they have to follow the manual without knowing why they have to carry out certain operations.

CIRCULAR ROWS

These settings can only be used when the card reader is empty on punchcard machines or, for the modular electronics with the same cam lever settings, when the machine is switched off.

Main Carriage

Punchcards, and electronics with the same cam lever settings

	Clockwise	Anticlockwise
Cam lever	S	S
Right side lever	▽	0
Left side lever	0	▽
Electronics with "C" setting	Not possible	C

Ribber Carriage

Right set lever	0	I
Left set lever	I	0
Pick knob - standard gauge	←	←
Cam lever - chunky	0	0

across. Watch the needles, see how they move in a wave. Stop halfway across a row and see how far forward of the sinker posts the needles are. The open latches of the needles are beyond the sinker posts. If you did have stitches on the needles, they would be behind the latches, so they would be knitted.

Continue across the row, then, on machines with manually controlled side levers, put the cam lever to slip, the left side lever back on ▽ and the right forward on 0. On electronic machines with the C setting, put the cam lever on C. The C setting gives the same result as using the slip setting and the side levers on the other machines.

Now pass the main carriage across the bed. As you go from right to left, the needles show the same knitting movement as when

the carriage is set to stocking stitch, but on the left to right row the needles hardly move at all - they slip. That is, they don't knit. Now reverse the side levers (electronics with the C setting can't do this). Pass the carriage across. This time it will knit from left to right and slip from right to left.

So we have non-selective, directional slip. It's non-selective, because all the needles on any one row either slip or knit - selective slip is when you use a punchcard or electronic programme and then, on each row, some needles slip and some knit. It's directional because whether the carriage slips or knits depends on the direction it's travelling in.

The directional effect comes from the side levers. The side lever nearest

the knitting controls (with the cam lever) what happens on each row. With the side lever back (▽) the needles knit, with the side lever forward (0) they slip (when the cam lever is on slip).

The same non-selective directional effect can be achieved with the tuck setting. Put the cam lever to tuck (don't change the side levers). Pass the carriage across and watch the needles. The carriage knits from left to right and tucks from right to left. Stop in the middle of a tuck row and look at the needles. They are coming forward, but the open latches are never completely in front of the sinker posts. So the stitches wouldn't go behind the latches and knit off, but the needle is far enough forward to collect a loop of yarn - that is, it would tuck (if we were knitting).

Now reverse the side levers and, on electronics with the C setting put the cam lever to E. Now the machine will tuck to the right and knit to the left. As with the C setting, electronics with the E setting only have this one option for directional non-selective tuck.

Chunky machines, punchcard or electronic, should not use these settings for tuck when actually knitting. The ribber manual says that having the main bed set to tuck while knitting with the ribber can result in damaged needles.

Now let's look at the ribber carriage. It too can knit, slip or tuck in a directional way. It uses three controls to do this, the two set levers and the pick knob (known on the Chunky 155 ribber as the cam lever).

Liz Norton

SIMPLY SILVER continued

PICK RIB

The SRP60N ribber also has an autaset lever, which also affects the knit and slip action. I'll come to that in a moment. For now leave it on 1.

When the set levers are on 1, the ribber carriage will knit regardless of which position the pick knob (cam lever) is in.

When the set levers are on 0, the pick knob (or cam lever) selects between slip and tuck (pick is the old name for tuck). When the pick knob is on $\leftarrow$ (the cam lever on 0 on Chunkies), then when the set levers are on 0 the carriage slips. When the pick knob (or cam lever) is on $\cap$ (the symbol for tuck) and the set levers are on 0, the carriage tucks.

The two set levers can be operated independently, giving directional control. The set lever nearest the knitting at the beginning of the row controls what happens on that row. So if the left set lever is on 1 and the right on 0, the carriage will knit to the left and slip or tuck (depending on the position of the pick knob or cam lever) to the right.

As you did with the main carriage, pass the carriage across the needles with the set levers and pick knob (or cam lever) set to the various options and watch the needles. I find that *seeing*, rather than just *reading*, does help me to understand and remember what is going on.

Directional non-selective knit and slip is the basis for circular knitting and directional non-selective tuck is the basis for English and Fisherman's rib. Circular knitting can be used for a hem (it looks like a stocking stitch hem). Circular knitting is also what you are doing on the second, third and fourth rows when casting on on the ribber.

For circular knitting each carriage must slip one way and knit the other and each must slip while the other knits. So if the main bed is set to slip to the left and knit to the right, the ribber must slip to the right and knit to the left. This would give clockwise circles. You can also knit anticlockwise circles by reversing the settings on both carriages (Fig.1). Electronics with the C setting can only knit anticlockwise circles (Fig.1).

Set the carriages according to

the tables in Fig.1, and pass the carriages across and watch the needles. Trace the path the yarn would take.

These settings can be used on punchcard machines and modular electronics with manually controlled side levers, to knit the circular rows when casting on, *without* changing the carriage settings as long as the card reader is empty on punchcard machines, or the electronic machines are switched off. The C setting on the other electronics will give circular knitting even when the machine is switched off.

Let's look for a moment at why the card reader has to be empty (and why electronics with manually controlled side levers have to be switched off). That is, there must not be a pattern in the machine when using these settings for circular knitting. We'll start by thinking about what

in. Punched holes mean knit; so if you pass the carriage across now, set as for a slip pattern (that is with cam lever on slip, side levers back), after the memory row every needle will knit. It is this effect that is used for the knit row, when knitting the circular rows using the settings in Fig.1.

What about the slip row? When the carriage is set to slip and the side lever is forward, all the needles slip. When the side lever is forward, it directs the needles away from the memory drums and all the needles slip. Since the needles are not affected by the memory drums when the side lever is forward, they will all slip even if a card is in.

If you take the main carriage off the needlebed and turn it over, you can trace the path the needle takes when the side lever is forward or back.

The electronic with manually

time you cast on. Instead, the cam lever can be moved to 0 when the main bed has to knit.

Many knitters find it hard to remember when to move the cam lever to 0. I teach them to set the carriages for circular knitting as if there isn't a card in (using either of the settings in Fig.1). Then, before knitting each row, look at the main carriage and the side lever nearest the knitting. If it is back (∇) the cam lever must be on 0; if the side lever is forward (0) the cam lever must be on slip.

Before leaving this subject, let's look at the autaset lever on the SRP60N ribber. It has two positions, 1 and 0. It works in conjunction with the set levers. The set levers are set to 1. When the autaset lever is on 1 the carriage knits as usual, when the autaset lever is on 0, it overrides the 1 setting on the set levers and the carriage slips or tucks according to the position of the pick knob. (If the set lever(s) are on 0 the autaset lever has no effect; whether the autaset lever is set to 1 or 0, the ribber slips or tucks as usual, according to the pick knob).

There is an autaset lever cam driver, a small plastic piece that slots into the holder on the far left of the ribber bed. When the ribber passes it, the position of the autaset lever is reversed. So if the set levers are on 1, the pick knob on $\leftarrow$, and the autaset lever cam driver is used, the ribber can slip for two rows, then knit for two rows. This is used in double jacquard to give a single-colour plain backing (instead of striped). If the pick knob is on $\cap$, then you can knit pick rib. This is shown on page 35 of the ribber manual.

The last two months' articles have been rather technical. I hope they have increased your understanding of your machine. If you understand your carriage controls you are less likely to make mistakes. I also find that understanding makes me feel in control of the machine, rather than the machine being in control of me!

Finally, I should be pleased to receive any questions you have about Silver/Knitmaster machines. This feature is for you, not me, so I would like to know what you want me to write about!

Owners of Silver/Knitmaster machines who would like Liz to cover a particular subject in her articles can write to her at MKM. The address is on page 3

happens when you knit a slip stitch pattern on the main bed, when using a punchcard or electronic pattern.

The cam lever is set to slip and both the side levers are back. On punchcard machines the memory drums read the card and pick up the pattern. The side levers direct the needles past the memory drums, which select the needles for slip and knit according to the pattern read from the punchcard.

On the electronics the needle selection is electro-magnetic. The side levers direct the needles into the correct channel beneath the carriage for them to be selected for slip and knit.

On punchcard machines, the needles selected by the blanks on the card slip (when the cam lever is on slip), those selected by the punched holes knit.

Put a card in the card reader and lock it. Where there are punched holes, the feelers are *in*. Where there are blanks, the feelers are *out*. Take the card out and lock the card reader again. Now all the feelers are *in*. It's as though a card with a completely punched row is

controlled side levers produces the same effect. If the machine is switched on and a mylar sheet has been read, with the side levers back the needles will be directed into the electromagnetic channel where they will be selected for slip and knit (when the cam lever is on slip). If the machine is turned off, no selection takes place and all the needles knit. With the side lever forward, all the needles are directed away from the electromagnetic channel and, whether the machine is on or off, the needles will slip.

All this means that, if you try to knit the circular rows on the settings given in Fig.1 with a pattern (punchcard or electronic) in the machine, you will find that when the main bed is supposed to knit (cam lever on S, side lever nearest the knitting, back), it will slip and knit according to the pattern and your circular rows will be faulty. On modular electronics it's easy enough to turn the machine off. However, on punchcard machines, you may not want to take your card out every

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Dear Anne,

I thought you might like to hear about the lovely crib blanket I knitted from the pattern in your September issue. And no... before you start scratching the Editorial Head and pouring over old indexes, it didn't exactly start out to be a crib blanket!

It actually started life as the Loose Cabled Sweater in pattern two, with the measurements suitably adjusted to take account of my seven-month-pregnant shape and the cable pattern (which as a beginner I found rather tricky in the relatively non-elastic cotton) replaced by one of the Brother "Fine Lace" punchcards for a suitably embossed, Aran look.

It wasn't until I stopped for breath at the armhole mark that I realised I had left the switch on my lace carriage set to "normal" instead of "fine" lace; with the result that the now open lacy pattern was knitting to a much looser tension and the back of my sweater looked set to fit a whole maternity ward.

Taking a deep breath, I went to make a cup of tea to work up the strength to rip it all down. And started to think. After all, I had bought two cones of the cotton to be on the safe side... and the pattern was really quite attractive... so I carried on regardless, added a welt to the top to match the bottom and bingo! A beautiful openwork cotton crib blanket; cool in summer and warm in winter and absolutely unique.

And who knows, I might still get round to knitting the sweater.

Yours sincerely,
Karen Spray,
Princes Risborough, Bucks

Dear Karen,
You have discovered the dark secret of successful machine knitters. What makes them stand out from the rest is the way they turn a mistake or disaster into an advantage. Some have even been known to claim the result was an intentional part of the design!

Dear Anne,

Firstly, thank you for publishing such a helpful magazine - I always enjoy reading *Machine Knitting Monthly* from cover to cover.

Wishing to knit a baby's dressing-gown I recently purchased a Bramwell's Baby Knitting Book; the yarn recommended for the garment was "Rania". I bought an industrial yarn of similar type and now enclose a sample. I was upset and horrified to discover that it is highly inflammable and not at all suitable to dress an active baby in. The sample I tested actually melted and stuck to my finger. I wonder what your thoughts are on yarns such as this.

Also, now that I have bought it, could you please tell me if there is any solution on the market which can be applied to make the garment flameproof. I am writing to your magazine as I feel that knitters should be made more aware of how highly inflammable some synthetic yarns can be. I also think that manufacturers should be compelled to indicate fire risks on cone labels, and so on, where appropriate.

Yours sincerely,
Mrs C. Benney
Bedford

Unfortunately there is no easy answer to this problem. No existing legislation covers the labelling of knitting yarns for their flammability. There is little point in legislation which cannot be enforced and one could not insist that the cone of yarn a knitter has bought can only be used for certain garments.

Regrettably also, there are no yarns that are completely safe in fire. The general difference is that the synthetics will melt and natural fibres smoulder and flame - not much of an option for a child.

I do not know of a product which can be applied to make a garment flameproof. Very probably one exists but I would imagine it unlikely that it would resist constant machine washing

or leave the garment comfortable to wear.

I am afraid that the best protection we can provide for our children is prevention - no unguarded fires, cigarettes in ashtrays, matches to hand, unattended bonfires and so on.

Happily in most cases this is sufficient and the awful accidents that can happen are comparatively rare.

Dear Anne,

I have just discovered such a wonderful gadget that I want to share the news with everyone! Where did I find out about it? In my husband's computer magazine! This little treasure is called the Mini Vac: it is an adaptor to attach to an ordinary household vacuum cleaner with a 36" long flexible tube, a pressure reducing system and a selection of straight and angled tubes, a tiny, tiny crevice tool and two brushes, one about 1/2" wide and one about 1 1/2" wide. It is designed for cleaning "computer, typewriters, office machinery, stereo and video equipment, automobile interiors and keyboards" but I have just cleaned my knitting machine with it and am thrilled with the result. The flexible hose means I could even clean the table the machine is clamped to and the tiny nozzles mean that only the dust is sucked up, no needles or tools disappear! Next I will spring clean my sewing machine.

This remarkable gadget costs £10.95 including p&p from: Mabbot & Griffith, 9 High Street, Penrhynedraeth, Gwynedd LL48 6BN.

I am so impressed with it that I have written to them and suggested they contact *Machine Knitting Monthly*.
Yours sincerely,
J. M. Willis
Fleet, Hampshire

Thanks for your recommendation. I think it must be due to you that Mabbot & Griffith contacted us and Keni reviewed the Mini Vac in our January issue. She too thought it was great!

Dear Anne,

As I have never found a really satisfactory method of protecting the work from fluffing while shaping one side of the neck, I was eager to try Ann Ellis's idea (August issue) for using pieces of punchcard. However, on my machine (a Knitmaster) it did not seem to work very well as the punchcard kept sliding forward and flipping up. Also the wheels of the carriage chewed holes in the punchcard. I hope Ann will not mind if I suggest an improvement on her idea which I found totally satisfactory and which I will always use from now on.

Prepare enough pieces of

punchcard to fit across the work (or one long piece) as follows. Punch a row of holes across the top of each piece and trim off close to the holes and punch another row of holes seven or eight rows down and trim off. Put the stitches not required back into NWP with the nylon cord and hook the pieces of punchcard over the gate pegs. Then, to keep the pieces of punchcard down and in position, hang a cast on comb (provided with Brother machines but can be bought separately) on to the lower row of holes. If you are shaping the neck curve by putting needles back into NWP have a piece of spare punched card handy to move along as more stitches are put back. This worked beautifully with no problems.

I also have a quick method of putting needles into NWP with nylon cord which readers may or may not know about. Push the necessary needles forward to UWP and open all the latches. Lay the cord across the needles in the needle hooks leaving a long end at the right (if left side). Close all the latches of the needles and push all the needles back to WP. It is now easy to push each needle one at a time back to NWP starting at the left. It is also quicker to return the needles to WP when continuing with the punchcard pattern as the cord can be unravelling quickly, whereas if the needles are in HP, the stitches have to be replaced in the needle hooks which takes ages.

Yours sincerely,
Dee Lovatt,
Rayleigh, Essex

Dear Anne,

Maybe I'm slower than most, but having a Brother 950 with lace carriage and no ribber, it took me six months to work out that when needing to transfer stitches for mock rib I could push every third needle to UWP and use the lace carriage to transfer the stitches (remembering to push the empty needles back to NWP afterwards!).

I've now discovered I am indeed dumb, because it's taken me another six months to realise I can use the lace carriage in the same way for an open edge cast on! As the first row of the cast on is knitted over every other working needle, when casting on for 2x1 mock rib you have to use the 3x1 pusher to push every other working needle back to NWP. It is very easy to miss the odd needle, or push back two together - at least it is for me! I now cast on as for stocking stitch, hang the comb and weights and knit the second row, then push every third needle to UWP and use the lace carriage as before.

A subject which has come up recently is yarn substitution. For various reasons, we often find ourselves substituting a different yarn for that specified in the

pattern. Because a metre of wool, for example usually weighs more than a metre of acrylic of the same thickness, it follows that there will be less "length" on a 400g cone of wool than on a 400g cone of acrylic and indeed this can also be true of different brands of the same type of yarn.

In order to substitute one yarn for another without running out halfway up the second sleeve (yes, I have!), you need to know the metreage (i.e. length per 100g) of the original yarn and the one you propose to use. This information is often available on shade cards and sometimes on cone bands, but this is no help if you don't have either for the original yarn. Would it not be possible to give the metreage of the yarn used in a pattern?

Finally, a plea for help! I have been experimenting with "up and over" jumpers, i.e. knitting up the front, over the shoulders and down the back in one piece. This means leaving the right-hand side needles in HP while knitting the left side of the neck, and causes no problem with plain or Fair Isle patterns. However, when knitting a motif on the left, the contrast yarn knits in to the first few stitches on the left, even though those needles are in WP. It appears that the HP needles lift the contrast yarn too high, so that it knits the first few WP stitches together with the main yarn. I am trying to avoid either waste knitting the right-hand side or knitting it back with the nylon cord and so far have been reduced to holding the contrast yarn down from underneath with the work hook until it has passed the first few WP needles - any other suggestions would be most gratefully received!

Thanks for a really informative magazine, I only have one complaint - it should be published weekly (Machine Knitting Weekly? Now there's a thought!)
Yours sincerely,
Isobel Phillips
Faversham, Kent

Dear Anne,
Since you and I are not supplied by the same reservoir it can't be something in the water: we'll have to put it down to telepathy! There are three things involved.

1. I was going to recommend a little wool shop in Okehampton (Devon) right behind the clock but never behind time! Known as Anne's Knitwear, it is run by a very energetic and cheerful lady who isn't afraid of hard work. Holidaymakers would not regret looking in there. On page 7 of your July issue there you are asking us to let you know about little businesses!

2. Having recently moved house to Witheridge from near Okehampton, I was considering taking out an annual subscription for your magazine, when lo and behold in the July issue I see I

have won one! Thank you very much!

3. Stuffing was something I wanted to ask about, and there for all to see is a letter from a Surrey reader giving details on it - name, quantities, price and washability! What more could one ask?

Perhaps I can get back to finishing reading the magazines now - although goodness knows what else I am going to find!

Yours sincerely,
Margaret Harris
Tiverton, Devon

Dear Anne,

We all have our favourite knitting patterns, the ones we use the most. I and I'm sure many of your readers, copy them out in an abbreviated version (we can understand them, but no one else can). When I have copied a pattern out (in my own language) I then place it under the polythene cover of a large photograph album, this stops it from getting discoloured with use, and it is very easy to find when you need it.

I hope this idea will help your readers as it is a sure way to keep those treasured knitting patterns safe and sound for lots of use in the future.

Yours sincerely,
Ann Akers
Sunnyhill, Derby

Dear Anne,

This tip may have been sent in before, but might be useful to someone.

When cleaning Knitmaster electronic mylar sheets an eraser sometimes leaves the sheet with dull patches that won't pick up the next design drawn over it. I use a wad of Duraglit metal polish (in the orange and gold tin) which gets rid of all pencil marks, then wash the sheet with a soapy cloth, rinse and dry off with a towel. Your mylar sheet is as good as new and ready for your next design.

Hope this is of some use.
Yours sincerely,
Sian Williams,
Newton, Swansea

Dear Anne,

On the subject of "wavy edges", new knitters might like an old tip. When finishing a jumper, thread a knitting needle through the cast on stitches of the ribbing and pull downwards to even off the edges.

I have made the hot air balloon from instructions in the May magazine to the delight of my grandchildren. It hangs in my hall. I am now making the character cushions in the June issue.

Many thanks for all the good tips you publish from readers and for your recent letter to me.

Yours sincerely,
Mrs Vera Needham
Washingborough, Lincoln

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PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perle
1 [1, 1] x 500g cone in Cream (MC)
1 [1, 1] x 500g cone in Pot Pourri (A)
1 [1, 1] x 100g ball in Wine (B)

GARMENT WEIGHT

Finished garment in first size weighs 465g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 109 [119, 129] cm, 43 [46 3/4, 50 3/4] in.
Length to shoulder 56.5 [60.5, 62.5] cm, 22 1/4 [23 3/4, 24 1/2] in.
Sleeve seam 45.5 [46.5, 49] cm, 18 [18 1/4, 19 1/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 1 row MC and 2 rows B. Insert punchcard 1 and lock on first row. K 2 rows MC. Release card and cont in Fair Isle patt. K 4 rows MC/A. Remove card. Cont in st st. K 2 rows MC and 2 rows B. Insert punchcard 2 and lock on first row. K 2 rows MC. Release card and cont in Fair Isle patt. K 4 rows MC/A. Remove card. Cont in st st. K 2 rows MC and 2 rows B. Insert punchcard 3 and lock on first row. K 2 rows MC. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 83 [90, 98] Ns at left and right of centre 0 to WP. 166 [180, 196] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 29 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 82 [90, 97] Ns at left and 82 [89, 97] Ns at right of centre 0 to WP. 164 [179, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *

1st AND 3rd SIZES

Inc 1 st at each end.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

166 [180, 196] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in Fair Isle patt. K 107 [115, 119] rows. Work measures 32.5 [34.5, 35.5] cm, 12 3/4 [13 1/2, 14] in. Place marker at each end **. K 96 [104, 108] rows. RC shows 203 [219, 227] and work measures 56.5 [60.5, 62.5] cm, 22 1/4 [23 3/4, 24 1/2] in. Using a length of MC, cast off centre 60 sts. Push 53 [60, 68] Ns at left to HP. Using WY, K a few rows in st st over rem 53 [60, 68] sts and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 68 [76, 80] rows. 28 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 sts. Using nylon cord, K 68 [75, 83] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 59 [66, 74] sts rem, then on every foll alt row until 53 [60, 68] sts rem. K 7 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [39, 42] Ns at left and right of centre 0 to WP. 74 [78, 84] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 37 [39, 42] Ns at left and 37 [38, 41] Ns at right of centre 0 to WP. 74 [77, 83] Ns. Work as for back from * to *.

2nd AND 3rd SIZES

Inc 1 st at right edge.

ALL SIZES

74 [78, 84] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in Fair Isle patt. Shape sides by inc 1 st at each end of every 4th row until there are 110 [146, 132] sts, then on every foll 5th row until there are 144 [156, 162] sts. K 2 rows. RC shows 159 [163, 173] and work measures 45.5 [46.5, 49] cm, 18 [18 1/4, 19 1/4] in. Cast off.

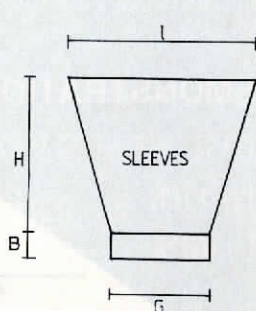
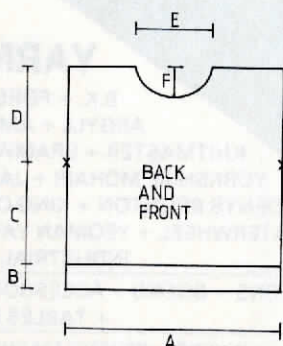
TO JOIN RIGHT SHOULDER

Push 53 [60, 68] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 154 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 28 rows. Transfer sts for st st. Using



A = 55 [60, 65] CM

B = 6 CM

C = 26.5 [28.5, 29.5] CM

D = 24 [26, 27] CM

E = 20 CM

F = 7 CM

G = 24.5 [26, 28] CM

H = 39.5 [40.5, 43] CM

I = 48 [52, 54] CM





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MT-1, K 1 row.
MACHINES WITHOUT RIBBER
Push 155 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 7 rows. Using MT-3, K 13 rows. Using MT-2, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 st. 154 sts. Using MT-1, K 1 row.

ALL MACHINES

With P side facing, pick up 60 sts around back neck, 32 sts down right side of front neck, 30 sts across front neck and 32 sts up left side of front neck and place on to Ns. Using MT+1, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

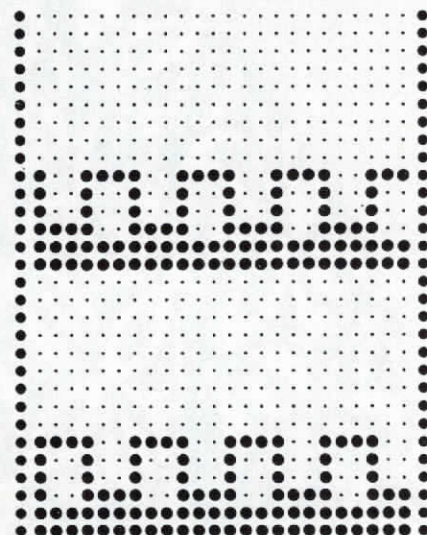
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

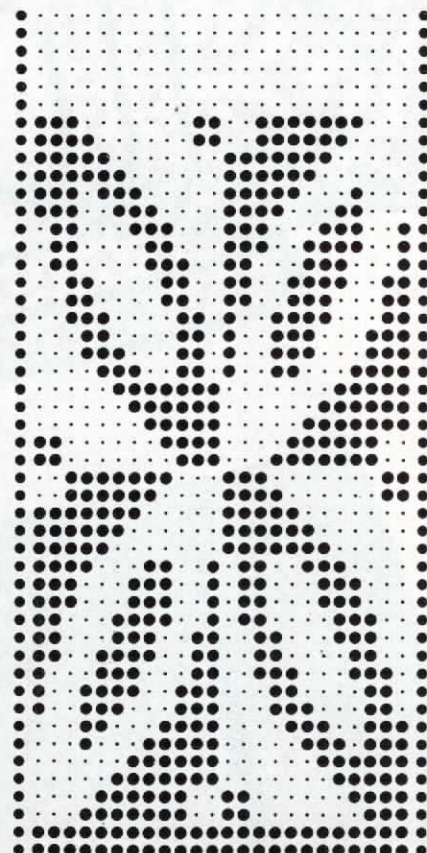
Set in sleeves between markers. Join side, sleeve and neckband seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



Card 2



Card 1

Card 3

SPOTLIGHT

Machine knitting skill has probably never been put to better use than it has by Christine Morey. Her tremendous effort on behalf of the people of Romania is a wonderful story of courage and tenacity which many readers, particularly club members, will have heard before but it may be news to some who would be pleased to help. So here is a recent report from Christine and if you have a machine or yarn you can spare, or think you could help in some way, please get in touch with her. The number to ring is 0803 555759.

"The dictionary is the only place where you will find success before work." 1991 has been a special year for me with the privilege of using whatever teaching gifts I have for the benefit of the wonderfully hospitable people of Romania. It's certainly been no holiday, but a lot of graft and yet in such a short space of time between my first visit in June to my recent one in November, I've seen something of the fruits of my labour and the generous gifts of so many of you being so wonderfully used. Success has come after much labour.

Can you imagine travelling through a freezing cold Eastern European night only for the taxi to run out of petrol in the middle of nowhere with only me to push? Guess who took a long walk from the hotel in the mountains to Brasov City only to astound the locals because I'd walked for miles through bear country! Well, I finally did make it to the orphanage with Diana, my translator and surprised the 30 girls there, working two to a machine. When they saw me I was virtually mobbed by them... it was quite overwhelming. The girls were making samples that I'd taught to the teachers who had obviously taught these girls.

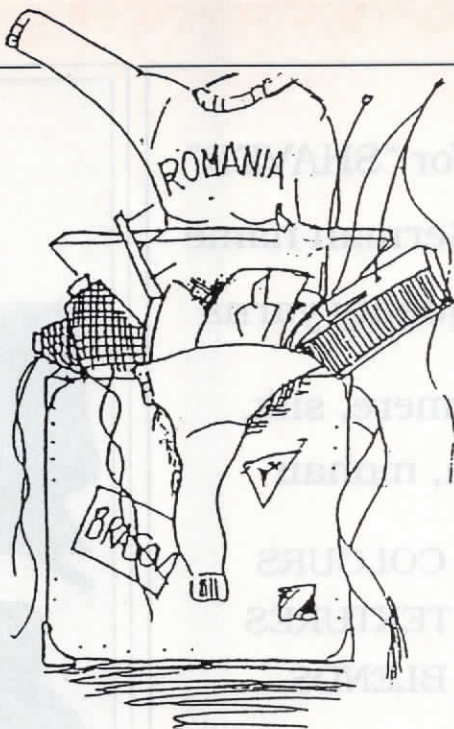
During my first visit I went to a Teachers' Centre that had been given five Passap machines by the Swiss. I had also put 15 other machines into this centre. Due to difficulties with the authorities, a room for their use has not yet been found - they hope to sort it out by April - so I took the 15 machines and sent them to the orphanage so that the 60 girls could now use the 30 machines there. I'd like you to know that all the machines in this orphanage are properly itemised and

registered. Proof that they've got there and will stay there.

I also made my first visit to two schools (children of 12+) and delivered two machines to each school. The intention is that the teachers I trained in July and August will go in and teach the pupils and, if things work out as planned, I'll put more machines into these schools.

Private visits were very emotional and so rewarding. I visited a lady with two handicapped children - she wanted her 19-year-old son to have a machine but his greatest problem was his lack of mobility. So I did something different and used some of the money donated to provide him with a large three-wheeled cycle. It is hoped that the peddling will give extra strength to his legs and that the cycle will give him some independence of movement and the opportunity to get out of his home. I was there when he was presented with it. This alone was worth travelling so far to see. I also gave his nine-year-old sister a basic knitting machine.

Another person I visited was Rodrika who had been severely handicapped ten years ago as a result of an accident and had done virtually nothing since. Back in the summer I gave her lessons but was not too hopeful because of her lack of motivation. Diana, who I had previously trained, and I, were both delightfully surprised to find that she uses the machine every day. She can't produce garments yet - this is where Diana will come in - but the neighbours are fascinated with the samples that she's making and call frequently, something that hardly ever happened before. She's had the promise of orders from the villagers so I gave her a more up-to-date machine.



much hospitality and receiving some lovely gifts. The people there see the potential of machine knitting and really are relying on me and trust me to come back and continue the work.

It is said that "God gives every bird its food but He doesn't throw it into the nest". Getting the food into the nest, or to be more precise getting the wool, machines and myself to Romania, costs a lot of money. If you can help in any way to support me financially or send an unwanted machine or some wool, then in whatever way your gift comes you can be assured that it will be well used.

Below is some evidence of my acceptance in Brasov and their gratitude to you who have given so much. Thank you.

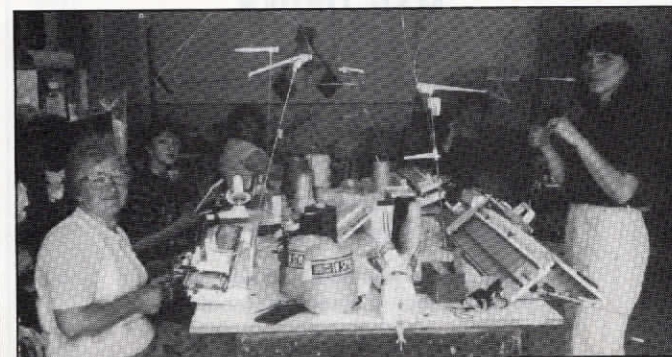
*"Dear English Friends,
The leadership of the school in the name of the underprivileged pupils of the educational staff wishes to thank all of the English people who sponsored the help action. With very special gratitude and respect we thank Christine Morey for her patience in her teaching work with us, and as well for the machines and equipment donated to the school.
Yours gratefully,
Headmaster of the School,
Peter Ilie"*

Christine would welcome any help you can offer. Perhaps your club could get together to provide funds or materials for a true "knitting" charity. Anyone who has a spare machine should bear in mind that it needs to be in good condition. There is no money available for expensive repairs and no facilities for them in Romania so please don't give a gift that will be a liability. The address is Christine Morey, 25a Cliff Road, Paignton, Devon TQ4 6DH. Tel: 0803 555759.

Otilia is a 26-year-old lady without legs. I gave her a machine on this latest trip and demonstrated it to her. She was very excited about the prospect of learning to knit and again, Diana will teach her. She lives in the city (Brasov) and already makes beautiful lace and embroidery and is confident of being able to sell the garments that she expects to be able to produce on her knitting machine.

Some years ago I produced my own simple instruction book for use in my school. Diana has translated this into Romanian and it will be printed at the University of Brasov and given to everyone with a machine. I hope it is as successful in Romania as it has been here in Britain.

I did manage some sightseeing in the Carpathian mountains in Transylvania, again enjoying so





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LINK UP

Ruth Wood leads a busy life running her own knitting club as well as demonstrating the Hague linkers at exhibitions and clubs. However, she has found time to pass on to us a tip or two from her wide experience.

Ruth's hints will be particularly useful to readers new to linking or those contemplating becoming a linker owner who will also be interested in her comment that the suggestion that it is very expensive to replace a damaged point (not needle) is quite untrue. Ruth says that a single point or as many as are damaged, can be replaced by new ones obtainable from Hague for only 21 pence per point and anyone who owns a screwdriver can do the job. So let's pass on to what she had to say about linking with the help of waste yarn.

"Once you own a Hague linker, literally hours can be saved by no longer casting off. Instead, take all sections - shoulders, necks, sleeve tops, side and skirt seams, neckbands and collars - off on to waste yarn.

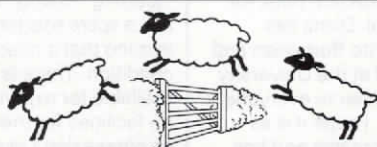
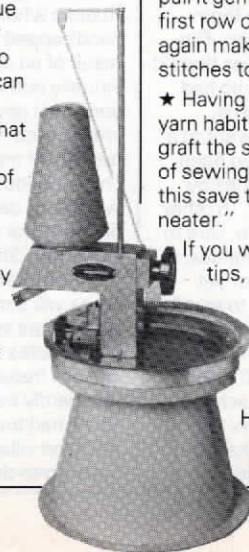
★ Choose a waste yarn in a colour that contrasts well with the garment you are knitting. Use a looser tension for larger stitches and be generous with the number of rows you knit in waste yarn to make the job easier.

★ If the yarn you have been using is fine or has knops, use a much thicker one as the waste yarn. It will force the smaller stitches open making them easier to see when placing them on the linker.

★ When all the parts of your garment are complete, gently steam the waste yarn only. The waste will then lie flat and, if you pull it gently, you will open up the first row of waste yarn, once again making it easier to see the stitches to be placed on the linker.

★ Having developed the waste yarn habit, it is a simple matter to graft the seams together instead of sewing them. Not only does this save time but the seams are neater."

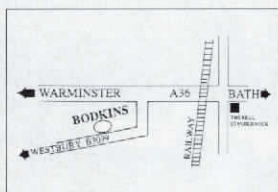
If you would like more of Ruth's tips, there is a video available 'Ruth Wood on the Hague Linker', price £14.95 from Hague. For details, phone 0602 870031 or write to Hague Linking Machines, Mile End Road, Colwick, Nottingham NG4 2DW.



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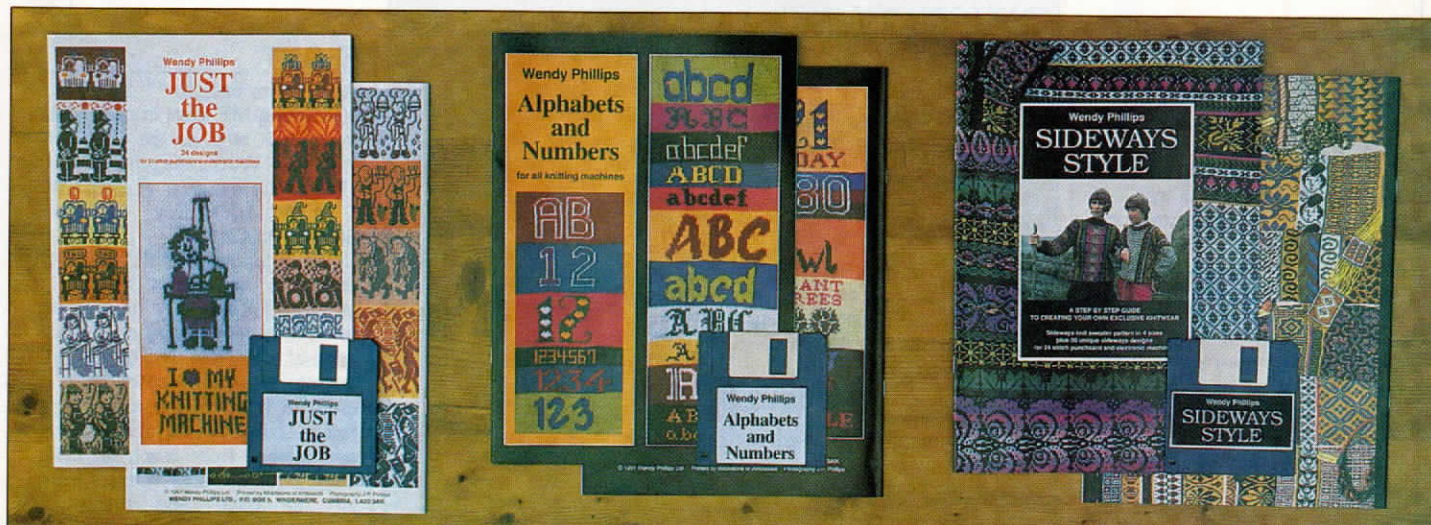
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Just the Job

36 pages with coloured cover showing all 34 designs.

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Alphabets and Numbers

32 pages with coloured cover showing the 13 alphabet and 5 number styles.

24st. punchcard and electronic graphs.
Book: £3.99 Book + Disc: £13.94

With so many styles and sizes to choose from, this book will make personalising your knitwear, and getting your message across, both fun and easy. Whether for sports clubs, schools, charities or favourite rock bands, etc, initials, names and business telephone numbers are all possible. There are several tips on how to obtain good results plus graph and tracing paper.

Sideways Style

32 pages with coloured cover showing all 50 designs plus sweater pattern in 4 sizes.

24st. punchcard and electronic graphs.
Book: £3.99 Book + Disc: £13.94

'Sideways Style' not only gives you an easy to follow, sideways knitted, round neck sweater pattern in 4 sizes (to fit 34" to 40") but also 50 Fair Isle patterns and pictures with which to decorate your garments. Choose from Indian, Slavonic, Egyptian, Oriental, African, Persian, Scandinavian and Grecian.

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32 pages with coloured cover showing the 15 sports featured in the book.

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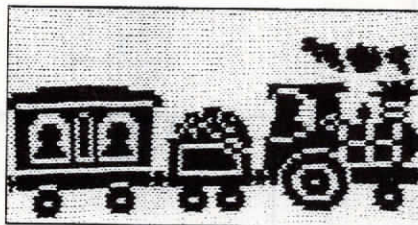


AVAILABLE FROM 1st JANUARY '92

Kids' Sweaters Sideways

32 page book, coloured cover showing the many different designs plus sweater pattern for children up to 30" chest.

24st. punchcard and electronic graphs.
Book: £3.99 Book + Disc: £13.94



The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

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5 MAN'S SWEATER WITH STRIPED CABLES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perle.
2 [2, 2] x 500g cones in Duck Egg (MC).
1 [1, 1] x 100g ball in Navy (A).
1 [1, 1] x 100g ball in Wine (B).

GARMENT WEIGHT

Finished garment in second size weighs 495g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.
Actual size 120 [130, 140] cm, 47¼ [51¼, 55¼] in.
Length to shoulder 68 [68, 70] cm, 26¾ [26¾, 27½] in.
Sleeve seam 50.5 [50.5, 52.5] cm, 20 [20, 20¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 47 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment.
Count Ns in NWP as sts throughout.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [92, 99] Ns at left and right of centre 0 to WP. 170 [184, 198] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 85 [91, 99] Ns at left and 85 [91, 98] Ns at right of centre 0 to WP. 170 [182, 197] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 81 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2nd SIZE

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

170 [184, 198] sts.

ALL MACHINES **

Set RC at 000. Using MT, K 150 rows. Work measures 40 cm, 15¾ in. Place marker at each end. K 132 [132, 142] rows. RC shows 282 [282, 292] and work measures 68 [68, 70] cm, 26¾ [26¾, 27½] in. Using a length of MC, cast off centre 58 sts. Push 56 [63, 70] Ns at left to HP. Using WY, K a few rows over rem 56 [63, 70] sts and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. Set RC at 000. Using MT, cont in cable patt from chart over centre 46 Ns. K 150 rows. Work measures 40 cm, 15¾ in. Place marker at each end. K 94 [94, 104] rows.

SHAPE NECK

Using a length of MC, cast off centre 28 sts. Push 71 [78, 85] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 62 [69, 76] sts rem, then on every foll 3rd row until 56 [63, 70] sts rem. K 11 rows. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

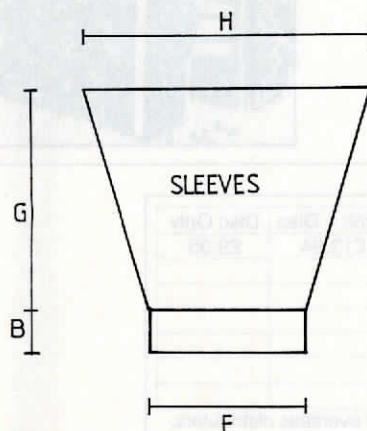
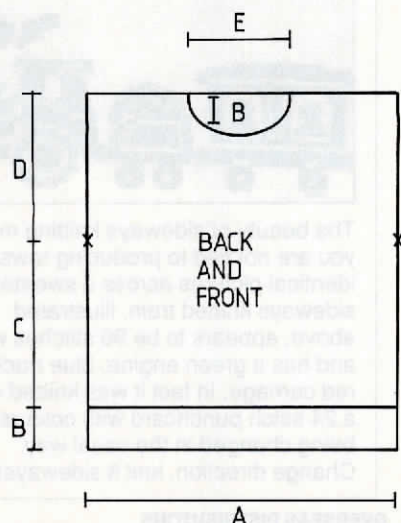
With ribber in position and carriage at right, set machine for 1x1 rib. Push 42 Ns at left and right of centre 0 to WP. 84 Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 42 Ns at left and 41 Ns at right of centre 0 to WP. 83 Ns. Work as for back from * to *. Inc 1 st at right edge. 84 sts.

ALL MACHINES

Set RC at 000. Using MT, cont in cable patt from chart over centre 10 Ns. K 4 [4, 3] rows. Shape sides by inc 1 st (3 sts in) at each end of next and foll 5th [5th, 4th] row until there are 128 [128, 88] sts, then on every foll 6th [6th, 5th] row until there are 158 [158, 168] sts. K 2 rows. RC shows 202 [202, 210] and work measures 50.5 [50.5, 52.5] cm, 20 [20, 20¾] in. Cast off.



A = 60.5 [65.5, 70.5] CM

B = 8 CM

C = 32 CM

D = 28 [28, 30] CM

E = 20.5 CM

F = 30 CM

G = 42.5 [42.5, 44.5] CM

H = 56 [56, 60] CM

TO JOIN RIGHT SHOULDER

Push 56 [63, 70] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 152 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

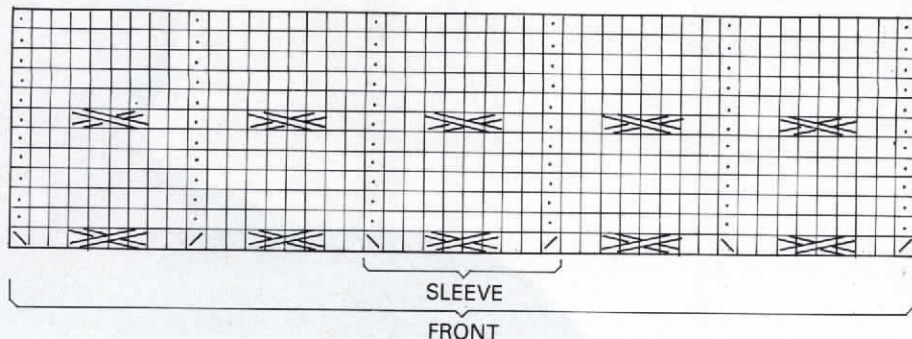
Push 152 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC,

 = CROSS 2 STITCHES AT RIGHT BEHIND 2 STITCHES AT LEFT

 = CROSS 2 STITCHES A LEFT BEHIND 2 STITCHES AT RIGHT

 = NEEDLE IN NWP

 = TRANSFER ST TO ADJACENT NEEDLE AND PUSH EMPTY NEEDLE TO NWP



K 7 rows. Using MT-2, K 15 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Join

neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

MACHINES WITH RIBBER

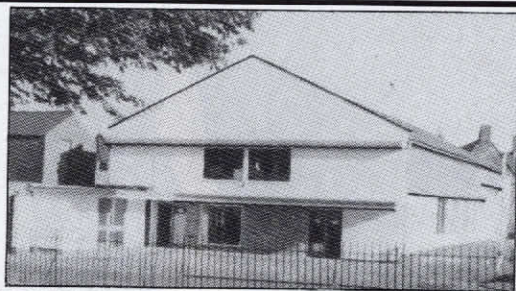
Fold neckband in half to inside and catch down.

ALL MACHINES

Work chain st up ladders, using A and B on alt ladders.

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5





6 DUOMATIC TOP AND SKIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Christiana Wools Braemar
1 [1] x 500g cone in Spice (MC)
1 [1] x 500g cone in New Cream (C).
Elastic to fit waist.

GARMENT WEIGHT

Finished garments in first size weigh top 290g, skirt 260g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS

YARN THICKNESS

This yarn is fine weight and knits as two ply

MEASUREMENTS

TOP

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 104 [114] cm, 41 [45] in.
Length to shoulder 59.5 cm, 23½ in.
Sleeve seam 44 cm, 17¼ in.

SKIRT

To fit hips 92-97 [102-107] cm, 36-38 [40-42] in.
Actual size 102 [112] cm, 40¼ [44] in.
Length 61 cm, 24 in (adjustable)

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches on each bed to 25 cm and 100 rows to 11.8 cm, measured over pattern on top using 1 strand of MC and 2 strands of C (stitch size setting approximately 3¼/4¼, steam before measuring)

50 stitches on each bed to 20 cm and 100 rows to 13.4 cm, measured over rib pattern on skirt using 2 strands of MC (stitch size setting approximately 3/4, steam before measuring)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

The main part of the top is knitted using one strand of MC and two strands of C, with two strands of MC being used for the ribs and skirt.

To help with remembering the 4 rows of main colour in the pattern, make a list as follows: RC 60, 124, 188, 252, 316, 380 and 444. Place it on the tension mast to tell you when to use MC only. Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased (keeping setting correct on sleeves as in diagram 2). If you wish to lengthen the skirt, add 40 rows to increase by approx 5.5 cm (always increase the number of rows by multiples of 4). I have included the instructions for shaping the front neck but it is much easier to knit two parts as the back instructions and use the cut and sew method for the front neck shaping.

METHOD

* Using 1 strand of MC, K 2 rows. Using 2 strands of C, K 2 rows. Rep from * 14 times more. Using 1 strand of MC, K 4 rows * The last 64 rows from * to * form pattern.

stitch size to 2½/2½, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 34 rows. Push up all in between Ns on both beds to WP.

TOP

BACK

Handle down. Orange strippers. Set up 53 [58] Ns at left and right of centre on each bed in WP for full needle rib. 106 [116] Ns on each bed. Set lock on N/N and stitch size to 1½/1½. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3¼/3¼, K 31 rows. Arrange pushers as in diagram 2 (starting at centre of bed working towards the right, then starting at centre of bed and working towards the left, reversing the pusher arrangement so that you have 10 Ns with pushers in WP at centre of front bed). Set RC at 000. Set lock on AX↔/BX↔ and stitch size to 3¼/4¼. Cont in patt, K 244 rows. Work measures 35.5 cm, 14 in. Place marker at each end *. K 204 rows. RC shows 448 and work measures 59.5 cm, 23½ in. Place a marker on 21st N at each side of centre on front bed. Cast off loosely.

FRONT

Work as for back to *. K 136 rows.

SHAPE NECK

Using a length of MC, cast off centre 20 sts on each bed and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left and return pushers to blocking rail. Transfer sts at left to decker combs. Cont on rem sts for first side. Dec 1 st on each bed at neck edge on every 4th row until 32 [37] sts rem on each bed. K 24 rows (remember to keep horizontal stripe patt correct). Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted and replace sts from decker combs on to Ns. Arrange pushers as noted. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 53 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 3. Set lock on N/N and stitch size to 1½/1½. Using 2 strands of MC, K 1 row. Set lock on CX/CX and

Set lock on CX/CX and stitch size to 2/2, K 2 rows. Set lock on N/N and stitch size to 3½/3½, K 1 row. Inc to 54 sts on each bed. Arrange pushers as in diagram 2 (starting at centre, working towards the right, then starting at centre and working towards the left, reversing the pusher arrangement so that you have 10 Ns with pushers in WP at centre of front bed). Set RC at 000. Set lock on AX↔/BX↔ and stitch size to 3¼/4¼. Cont in patt and shape sides by inc 1 st on each bed at each end of every 15th row until there are 96 sts on each bed. K 5 rows. RC shows 320 and work measures 44 cm, 17¼ in. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 143 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 3. Set lock on N/N and stitch size to 2½/2½. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N, K 24 rows. Push up all in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3½/3½, K 1 row. Set lock on CX/CX and stitch size to 6/6, K 2 rows. Black strippers. K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press well, making sure that the lines formed by the MC sts on front of fabric are straight.

MAKING UP

Join shoulder seams. If you have not already used the Passap method for joining neckband, pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC first on the right side and then on the wrong side. Join neckband

DIAGRAM 1

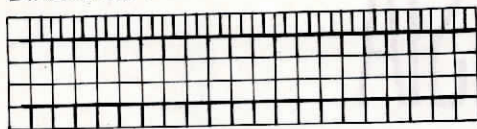
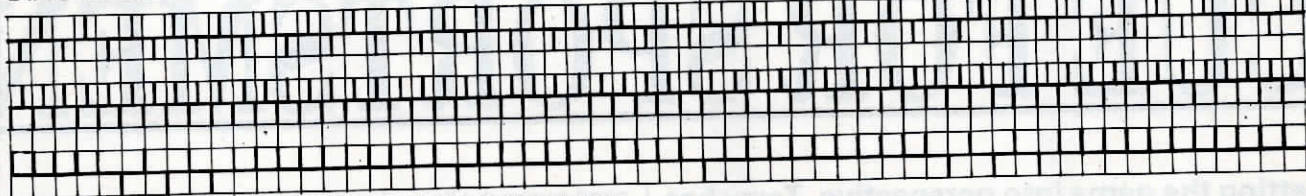


DIAGRAM 2

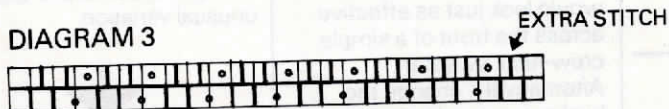


1st SIZE

2nd SIZE

CENTRE OF BED. ARRANGE PUSHERS AT LEFT OF CENTRE TO MIRROR IMAGE RIGHT OF CENTRE

DIAGRAM 3



seam. Fold in half to wrong side and slip stitch in place. Set in sleeves between markers. Join side and sleeve seams matching patt of checks.

SKIRT

BACK AND FRONT ALIKE

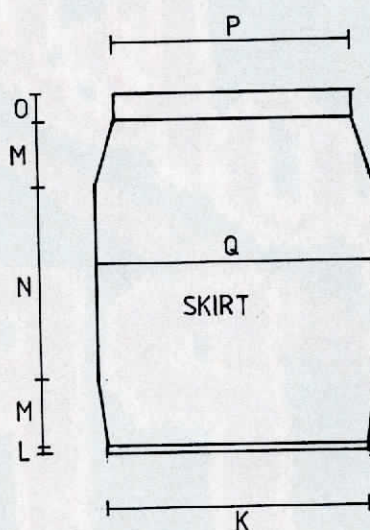
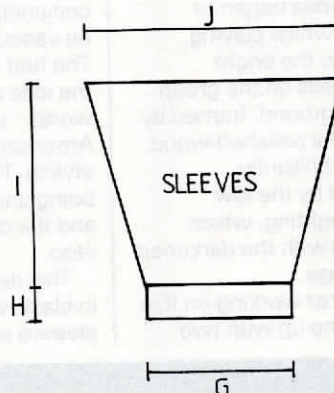
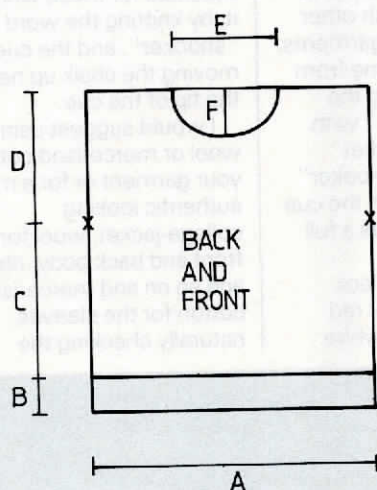
Handle down. Orange strippers. Set up 124 [137] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1½/1½. Using 2 strands of MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 6 rows. Arrange pushers as in diagram 1. Set RC at 000. Set lock on N/BX← and stitch size to 3/4. Shape sides by inc 1 st on each bed at each end of every 30th row until there are 130 [143] sts on each bed. K 270 rows. RC shows 360. Adjust length at this stage, if desired. Set RC at 000. Dec 1 st (3 sts in) on each bed at each end of next and every foll 10th row until 112 [125] sts rem on each bed. K 9 rows. RC shows 90. Transfer sts from back bed to front bed. Work measures 61 cm, 24 in. Black strippers. Set RC at 000. Set lock on GX/N and stitch size to 5½/2, K 24 rows. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam well (do not press).

MAKING UP

Join side seams. Fold waistband in half to inside and catch down, leaving an opening. Insert elastic and join ends.



A = 53 [58] CM

L = 1 CM

B = 6.5 CM

M = 12 CM

C = 29 CM

N = 36 CM

D = 24 CM

O = 5 CM

E = 21 CM

P = 44.5 [49.5] CM

F = 8 CM

Q = 52 [57] CM

G = 27 CM

H = 6 CM

I = 38 CM

J = 48 CM

K = 49.5 [54.5] CM

CREATIVE INTARSIA

CUE FOR SPORTSMEN

Getting the game into perspective, Terry has a popular theme for this intarsia design and will follow it up next month with a companion design – his second frame!

Terry Armitstead

The inspiration for this month's design started when a friend took me to play a game of snooker for the first time. The idea began to formulate whilst playing, when I saw the bright coloured balls on the green baize background, framed by the beautiful polished-wood edging, all brilliantly illuminated by the low overhead lighting, which contrasted with the darkened surroundings.

Later, after working on this basis, I came up with two

designs, one of which is shown and one which will be in next month's issue. These can be used separately or in conjunction with each other on various different garments. The first of these came from the idea of combining the words "snooker pro." with American college-jacket styling. The word "snooker" being underlined with the cue and the chalk acting as a full stop.

This design would look in black, with white or red sleeves and red and white

good across the back of a short, zipped, bomber-jacket striped cuffs, ribbed hem and small stand collar. Equally, it would look just as effective across the front of a simple crew-neck sweater.

Alternatively, change the background and lettering colours (for example blue letters on red), whilst keeping the essential white outlining. The design can also be modified for those who prefer it, by knitting the word "snooker", and the cue and moving the chalk up near to the tip of the cue.

I would suggest using 4-ply wool or mercerised cotton for your garment or for a more authentic looking college-jacket, wool for the front and back body, ribbing and so on and mercerised cotton for the sleeves, naturally checking the

tensions of both yarns first.

Next month's design will illustrate the table, set ready for a game but with a slightly unusual variation.



NOTE: Currently Terry is working on more designs in his "Sports Series", some technique sheets called "Terry's Techniques" and designs for the garter carriage and garment patterns in conjunction with colleague Jane Huntingford's geometric designs. If you would like a free list of his intarsia graphs and other products send a large sae to:

Terry Armitstead,
16 Renoir Court, Fairlands
Estate, Bognor Regis, West
Sussex PO22 9AY.



GREY or
BRASS

LIGHT
BLUE

DARK
BLUE

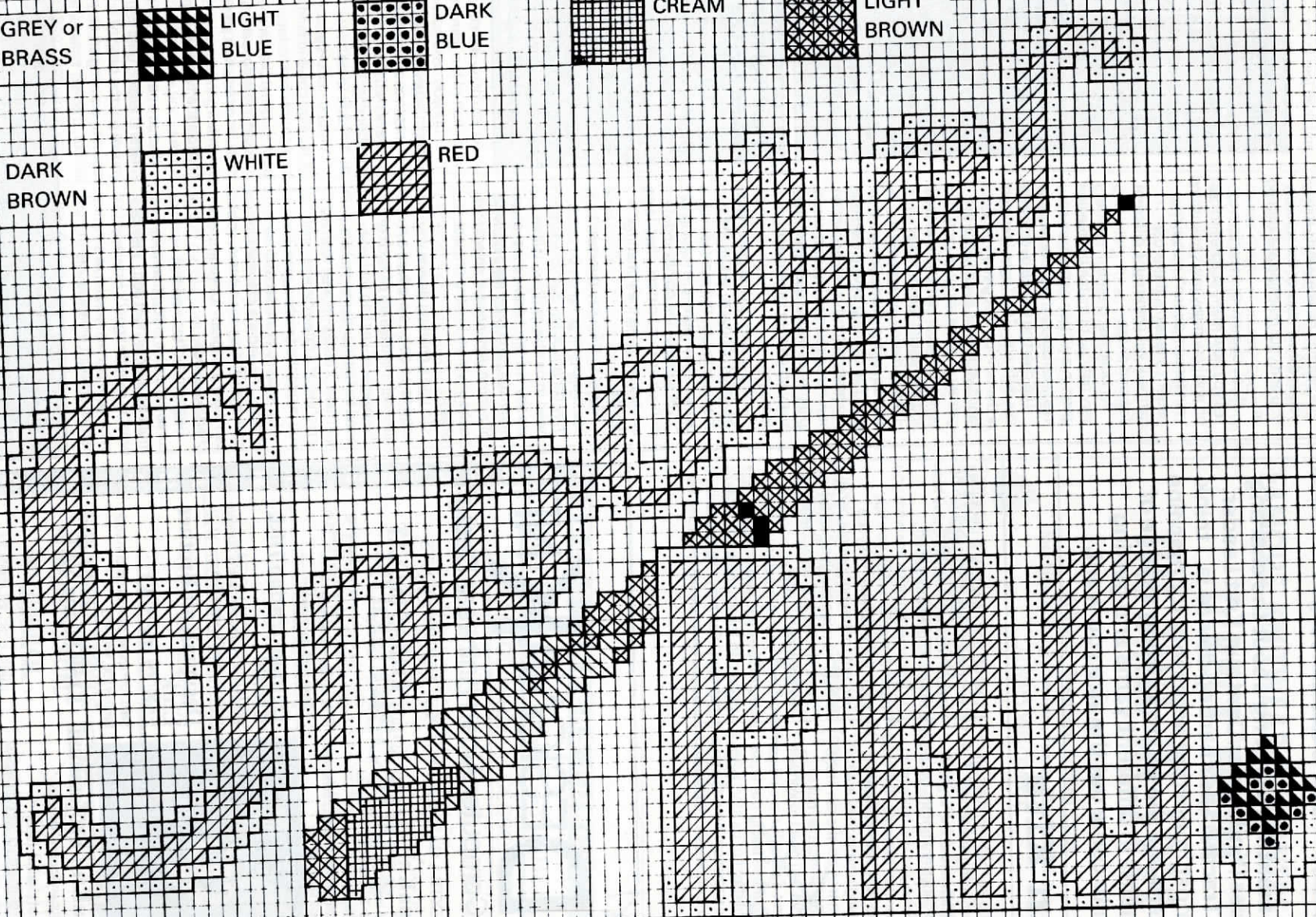
CREAM

LIGHT
BROWN

DARK
BROWN

WHITE

RED



BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 82 [85, 88, 91, 94] Ns at left and right of centre 0 to WP. 164 [170, 176, 182, 188] Ns. *Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5 and B, K 3 rows. Using MC, K 15 rows. Transfer sts for st st. Set RC at 000. Using MT, K 5 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt *. K 246 [250, 250, 254, 254] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 28 [30, 30, 34, 34] sts. Using nylon cord, K 68 [70, 73, 74, 77] sts at left by hand taking Ns down to NWPP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 56 [58, 61, 62, 65] sts. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

LEFT FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Push 40 [43, 46, 49, 52] Ns at left and 40 Ns at right of centre 0 to WP. ** 80 [83, 86, 89, 92] Ns. Work as for back from * to *. K 224 [228, 228, 232, 232] rows. K 1 row extra for right front only.

SHAPE NECK

Cast off 5 [6, 6, 8, 8] sts at beg of next row. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [58, 61, 62, 65] sts rem. K 9 rows. Cast off **.

RIGHT FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Push 40 Ns at left and 40 [43, 46, 49, 52] Ns at right of centre 0 to WP. Work as for left front from ** to ** noting alteration in number of rows worked.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 42 [43, 43, 45, 45] Ns at left and right of centre 0 to WP. 84 [86, 86, 90, 90] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib.

7 FAIR ISLE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber

MATERIALS

Yeoman Cannele.
3 [3, 3, 3, 3] x 250g cones in String (MC)
1 [1, 1, 1, 1] x 250g cone in Thyme (A).
1 [1, 1, 1, 1] x 250g cone in Marble (B).
11 small buttons.

GARMENT WEIGHT

Finished garment in second size weighs 655g.

The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 101 [105, 109, 112, 116] cm, 39 3/4 [41 1/2, 43, 44, 45 3/4] in.
Length to shoulder 65 [66, 66, 67, 67] cm, 25 1/2 [26, 26, 26 1/2, 26 1/2] in.
Sleeve seam 45.5 cm, 18 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 1 row MC/B, 2 rows MC/A, 1 row MC/B and 6 rows MC only (st st). These 10 rows form pattern.

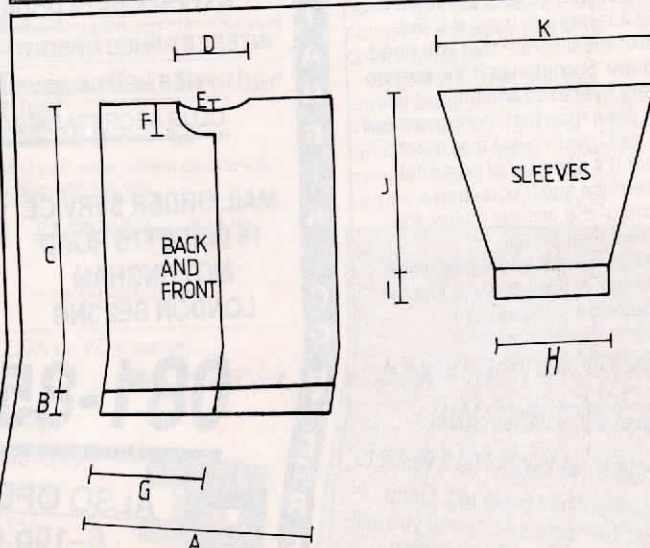
Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5 and B, K 3 rows. Using MC, K 27 rows. Transfer sts for st st. Set RC at 000. Using MT, K 5 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 154 [160, 160, 166, 166] sts. K 23 [15, 15, 11, 11] rows. RC shows 166 and work measures 45.5 cm, 18 in. Cast off.

NECKBAND

Join shoulder seams. With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 130 [134, 134, 142, 142] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. Transfer sts for st st. K 1 row. With P side facing, pick up 33 [34, 34, 36, 36] sts up left front neck, 64 [66, 66, 70, 70] sts around back neck and 33 [34, 34, 36, 36] sts down right front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

BUTTONHOLE BAND

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 176 [180, 180, 184, 184] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5 and B, K 3 rows. Using MC, K 6 rows. Counting from right edge, make single eyelet buttonholes by transferring the 4th [6th, 6th, 8th, 8th] and every foll 17th st on to adjacent N at right, leaving empty Ns in WP. K 6 rows. Transfer sts for st st. K 1 row. With P side facing, pick up 176 [180, 180, 184, 184] sts along front edge and place on to Ns. Using MT+4, K 1 row. Cast off.



A = 51 [53, 55, 56.5, 58.5] CM
B = 3.5 CM
C = 61.5 [62.5, 62.5, 63.5, 65.5] CM
D = 16 [17, 17, 18, 18] CM
E = 2 CM
F = 7 CM
G = 24.75 [25.75, 26.75, 27.5, 28.5] CM
H = 26 [26.5, 26.5, 28, 28] CM

I = 6 CM

J = 39.5 CM

K = 48 [50, 50, 51.5, 51.5] CM



GREY or
BRASS



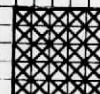
LIGHT
BLUE



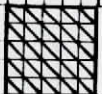
DARK
BLUE



CREAM



LIGHT
BROWN



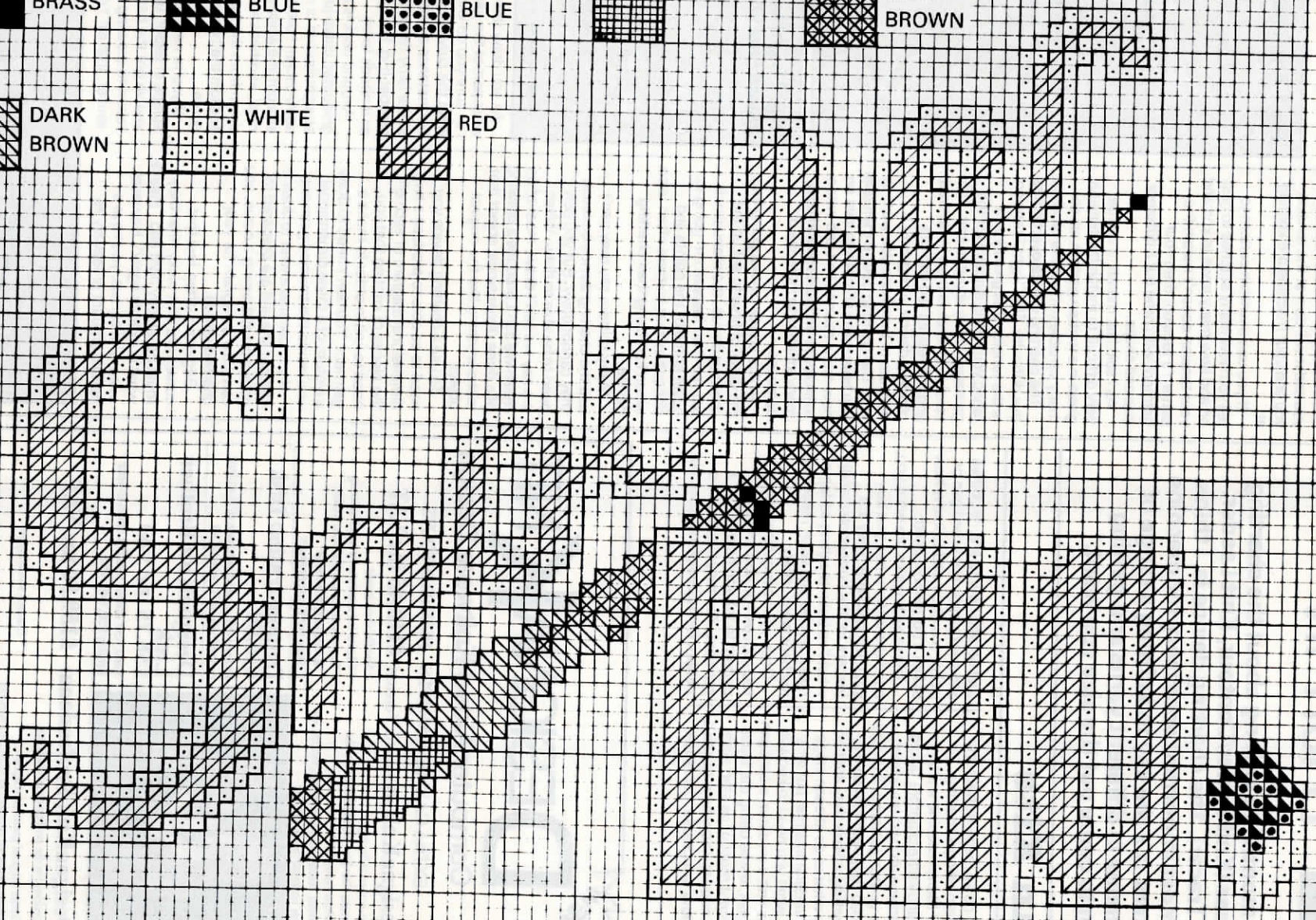
DARK
BROWN



WHITE



RED



TEACH-IN

This month I'm writing about the charting devices (Knit Radar/Contour, Knit Leader, Knit Tracer). The charting device is, I think, the most important accessory for machine knitters. It's the key to knitting a range of garments in different yarns and getting them to come out the size you want.

Ann Kite

So why do so many knitters shy away from using a charting device? Many machine knitters were hand knitters before taking to a machine and will have been used to written patterns. They are convinced they won't be able to knit anything unless they are told exactly what to do at each stage. This is understandable, but let's look at what you need to know in order to knit a sweater, a cardigan or a jacket, these being the types of garment most of us start with.

You need to know how to knit a welt, how to increase, decrease,

cast off and how to knit necklines and neckbands. For a cardigan or jacket you also need to know how to knit a buttonhole band.

These techniques are what you need to master when you buy your first machine. They are (except for the buttonhole band) what I've been teaching so far in these articles and what I teach on my beginners' video.

Once you've mastered these techniques you don't need a pattern to tell you how to knit a garment. You may like to use a pattern for its design content, but

you don't need a pattern to tell you how many stitches to cast on and how many rows to knit and when to shape and how many stitches to increase and decrease. The charting device will do this for you and it will do it at the tension you and your machine are knitting at.

If you use a written pattern to tell you how many stitches to cast on and how many rows to knit and your tension doesn't match the pattern's tension, then your garment will come out a different size and shape.

As I said last month, it can be very difficult to match the tension given in a written pattern, as so many variables affect the tension.

The charting device overcomes this difficulty. The "right" tension is the tension that gives you a fabric you feel is suitable for the garment you're about to knit. The tension swatch is then measured and the results fed into the charting device, along with a diagram of the shape you want to knit. The charting device then tells you how many stitches to cast on, how many rows to knit and when to increase or decrease and how many stitches to increase or decrease.

In this article I'm not going into the detail of how to set up the charting device, the manual will tell you that. Instead I'm going to cover some of the points and difficulties that knitters often raise when first using their charting device.

Many knitters say they can't use the charting device because they cannot draw. But you don't need to be able to draw. When we say we can't draw, most of us mean we can't produce a drawing of a three dimensional object that looks anything like the original object.

To use a charting device you need to be able to produce a two dimensional diagram of each of the pieces of knitting that you need to knit in order to make a garment. You don't need to draw a picture of a three dimensional object inside the finished garment!

If you can use a ruler to draw a straight line and are prepared to have a go at drawing a curve, you can draw a diagram for your charting device.

Beginners often feel that curves are a bit tricky, that they must be exactly right and "Please, what is exactly right?" However, even with curves, you have a certain amount of leeway as

knitting is very forgiving. Most curves in knitting are fairly short and are used to join (or move between) two straight lines. I always draw the straight lines first and then join them.

Fig. 1 Armhole curve

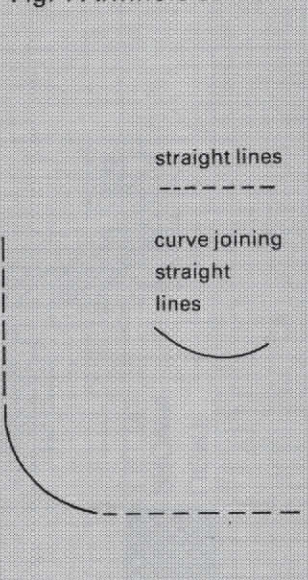
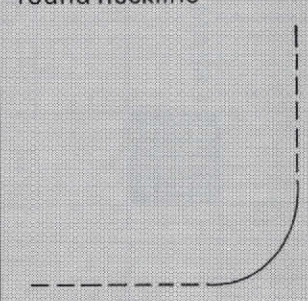


Fig. 2 Right half of round neckline

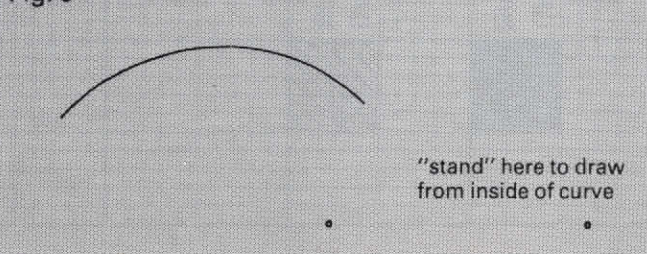


As you draw the curve, think of what part of the garment it is for. I'm sure you do know roughly what the curve should look like. For instance an armhole curve starts fairly flat and then becomes steeper (Fig. 1). That is as "right" as it needs to be.

A round neck is also a graduated curve joining two straight lines (it is not a semi-circle). I draw a short straight line across the base of the neck, another short straight line down from the top of the shoulder and join the two with a graduated curve.

If you're nervous, practice on scraps of paper, until you feel you've got the hang of it. Don't resort to drawing around a plate or saucer, that isn't graduated and

Fig. 3



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rarely looks "right". Finally, as you draw the curve, "stand" on the inside of it (Fig.3). Most people find this easier than "standing" on the outside.

Magazines are an excellent source of diagrams for your charting device. If you want to knit a design from a magazine, copy the diagram on to your charting device. You can alter the diagram to allow for any personal figure quirks such as long or short arms. You then measure your tension swatch and feed your tension measurements (which may be different to the written pattern) into the charting device. You can use your own knowledge of how to knit a garment to decide what to do at each stage, or follow the written pattern for "how to knit" and the charting device for *how many stitches and rows to knit*.

Some knitters find it hard to work out how to follow the charting device. Mostly they try to make it too complicated and try to do too much arithmetic.

For instance, look at where the line of the diagram touches the stitch scale and read off the number of the needle. (The numbers on the stitch scale correspond to the numbers on the needlebed.) The number you read is the number of the edge needle of your knitting. If you are casting on, that is the edge needle and you don't need to know how many needles you're casting on. If you're decreasing, at an armhole say, decrease until your edge needle is the one shown on the charting device. Again you don't need to know how many stitches you're decreasing. The less arithmetic you do the better, the less opportunity there is for mistakes!

Knitters are often bothered when the line of the diagram falls between two stitches on the stitch scale. "Should I decrease now or later?" they ask me. It really doesn't matter. You're either going to be half a stitch ahead or half a stitch behind and that's not going to make any difference to your garment.

Matching shapings at armholes and necks also produces queries. When shaping something like an armhole you can only shape one side at a time, because you're decreasing more than one stitch at a time. After decreasing on the first side and knitting across, the charting device has moved on. This means that it is giving a different reading from when you shaped the first side. So for armholes, only read the charting device every two rows and shape the second side to match the first exactly. Necklines I approach differently, as the two sides are knitted separately, the first side being completed before the second is started. So the charting device isn't moving on a row between sides as it is when knitting the armhole. Any difference between the sides

should be very slight. To eliminate the possibility of me drawing one side differently to the other, I only draw one side, even on charting devices where there is space for both sides. When you knit the second side you have to knit a mirror image, of course. Apart from this I simply follow the curve as it appears for both sides. Any difference is so slight it isn't visible on the finished garment.

Finally, knitters often say "I used the charting device but it still didn't fit". I then ask, "Was the garment the same size as the shape drawn?" If it was, the knitter drew the wrong size; if it wasn't, an error has been made, probably when measuring the tension swatch or setting up the charting device.

I am often assured by knitters that they draw the correct size. Usually what they have forgotten is the ease. If you actually have a 96 centimetres bust measurement then a fitted garment should measure at least 101 centimetres around the bust. The extra few centimetres is the ease. A garment exactly the same measurement as you are going to be a skin tight fit, which is not what most of us want. Five centimetres is usually considered to be the minimum ease. Many styles need more and many of us prefer more even for a fitted garment.

If you're not sure how much ease to allow, find a garment from your wardrobe in a similar style and that you like the fit of and measure it. The difference between the garment measurement and your measurement is the ease. If you're using a design in a magazine, the details at the top of the pattern will indicate the sizes the pattern was designed for. Many patterns also give the size of the finished garment. Otherwise the measurements in the pattern diagram indicate the actual size of each piece of the garment. If, like me, you need a larger size than the size range given in the pattern, work out the ease allowed in the design and add that ease to your personal measurement to work out the size of the diagram that you need to draw. Sometimes if the pattern is very oversized and bulky, I use less ease than that recommended as I feel I don't need that much extra! It's a matter of personal preference and if you keep a record of the various styles you knit and their actual measurements, you'll gradually get to know the ease you like for various styles of garment.

I hope this article has encouraged you to have a look at your charting device. Most knitters I've taught find it easier to use than they expected. Once you've mastered it I hope you will echo what one of my students said to me, "I feel set free to knit whatever I like".

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BRUSHES MACHINES PATTERNS

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 82 [85, 88, 91, 94] Ns at left and right of centre 0 to WP. 164 [170, 176, 182, 188] Ns. *Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5 and B, K 3 rows. Using MC, K 15 rows. Transfer sts for st st. Set RC at 000. Using MT, K 5 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt *. K 246 [250, 250, 254, 254] rows.

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SHAPE NECK

Cast off 5 [6, 6, 8, 8] sts at beg of next row. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [58, 61, 62, 65] sts rem. K 9 rows. Cast off **.

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SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 42 [43, 43, 45, 45] Ns at left and right of centre 0 to WP. 84 [86, 86, 90, 90] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib.

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11 small buttons.

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Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

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See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 1 row MC/B, 2 rows MC/A, 1 row MC/B and 6 rows MC only (st st). These 10 rows form pattern.

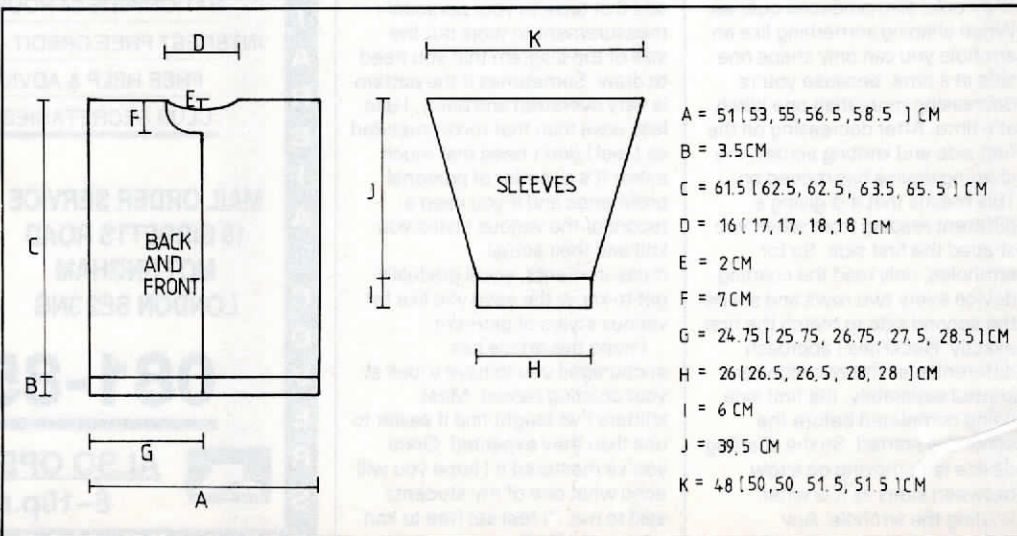
Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5 and B, K 3 rows. Using MC, K 27 rows. Transfer sts for st st. Set RC at 000. Using MT, K 5 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 154 [160, 160, 166, 166] sts. K 23 [15, 15, 11, 11] rows. RC shows 166 and work measures 45.5 cm, 18 in. Cast off.

NECKBAND

Join shoulder seams. With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 130 [134, 134, 142, 142] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. Transfer sts for st st. K 1 row. With P side facing, pick up 33 [34, 34, 36, 36] sts up left front neck, 64 [66, 66, 70, 70] sts around back neck and 33 [34, 34, 36, 36] sts down right front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

BUTTONHOLE BAND

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 176 [180, 180, 184, 184] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5 and B, K 3 rows. Using MC, K 6 rows. Counting from right edge, make single eyelet buttonholes by transferring the 4th [6th, 6th, 8th, 8th] and every foll 17th st on to adjacent N at right, leaving empty Ns in WP. K 6 rows. Transfer sts for st st. K 1 row. With P side facing, pick up 176 [180, 180, 184, 184] sts along front edge and place on to Ns. Using MT+4, K 1 row. Cast off.





QUESTION TIME

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

COLLAR

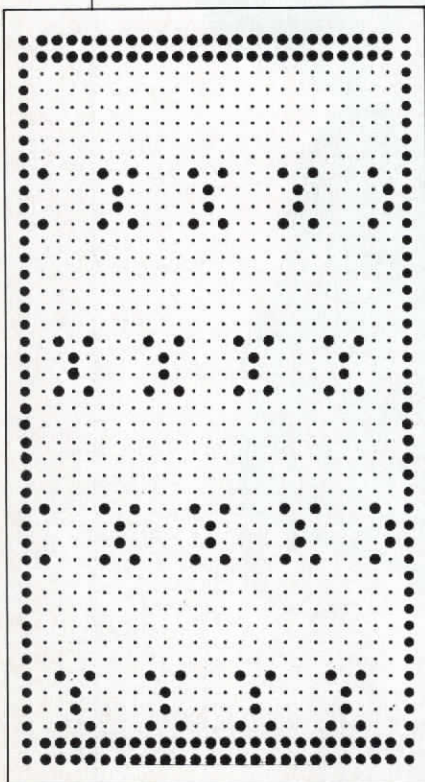
With ribber in position and carriage at right, set machine for double rib/full needle rib. Push 140 [146, 146, 154, 154] Ns on each bed to WP for double rib/full needle rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting. Set RC at 000. Using MT-3/MT-3 and B, K 3 rows. Using MC, K 39 rows. Transfer sts for st st. K 1 row. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams. Sew on buttons. Sew collar into position under neckband.



Before our "Question and Answer" session, there are a few "machine maintenance" problems I have recently come across which I would like to share with you.

Pat Coulston

1. When doing a "Ribber Course" recently, one of the members had great difficulty knitting punch tuck. (Punch tuck is knitting in an every needle rib, but with the main bed doing a tuck stitch pattern.) Her trial pieces of knitting looked terrible and nothing like a punch tuck at all. The knitting was very loose and the pattern barely distinguishable. Questioned, she said she had tried various stitch sizes, getting the same, or worse result with each piece of knitting. Yes, her retaining bar was in excellent condition – that is, the sponge part was nice and "springy" with lots of foam on it. The yarn was suitable – it was a 3-ply Duo Magic. Baffled, I thought perhaps the ribber might be incorrectly adjusted, so I decided to go to her house and have a look at it for her. On arrival, however, I found the ribber correctly assembled with the height and alignment all correct. Help, I thought. Then I brought out a group of main bed needles to holding position and immediately saw the problem. These poor needles looked drunk, to say the least! Some of the latches were bent with the hooks at a funny angle. Some of the actual needles were also bent and leaning in different directions! We changed all the obviously damaged needles and then did the latch test. Remember this? **Take off the sinker plate, put all needles to holding position, close all the latches and take the machine slowly across. All the good latches will open and stand up straight. Put the needles that do this back into NWP and work across slowly again.** More will open and stand up – put those to NWP. It is the magnets on the main carriage that are opening these latches. We continued in this way a number of times and worked out that about five more latches were damaged. These we changed. Then we threaded up and started off. After a while, CLUNK. The machine was well and truly jammed. We removed the carriage, had a look and found

another very suspect needle. This we also changed. Off we started again and all went well. We knitted about 100 rows, removed the work and had a piece of punch tuck as it should be. Not only were the faulty needles causing bad knitting, but had she continued to knit with damaged needles this would also have damaged the cams beneath the main carriage.

2. John Major, a knitting mechanic in Bournemouth, showed me the worst retaining bar I had ever seen! The bar had no sponge on it at all! (See last month's MKM for more about the Retaining Bars.)

3. A panic 'phone call came through from a lady with a Duomatic. She had been changing a damaged needle (for Passap or Pfaff the technique is the same) and it had got well and truly stuck half way out. "Did you," I asked her, "chop off its head before you removed it?"

"No," was the reply, "I thought it would be OK." Sorry madam, I had to tell her, you have caught the hook of the needle in the long spring that runs from one end of the machine to the other and (for most people) it is a mechanics' job to remove this spring from the machine and free the needle. Moral. If the latch, hook or stem is damaged on a Duomatic, take a strong pair of pliers, cover the offending needle with a cloth and chop off the head of the needle (the cloth prevents it flying into your eye, or into the machine).

Enough of this, let's have some knitting questions.

Q "I have knitted a 'sew and cut' neck and want to attach a separate collar with a double flap, backstitched on, which is fine. The problem is, the base of the 'V' shows the raw 'sewn and cut' edge. What can I do about this?"

A "I think perhaps it would be a good idea if you made a

narrow bias strip, steam pressed it thoroughly and sewed this on to the neck edge, all the way round. Then attach your collar. This would cover the open edge at the 'V'. If you could do it neatly, it would also be possible to crochet all around the edge of the 'V' before putting on the collar."

Q "I am a total beginner at 'sew and cut' and I want a really easy neckband please."

A "Try this – it couldn't be easier. Cut out the neck as usual. Join one shoulder and work out how many stitches are required for the neckband. Over this number, cast on – perhaps in a 1x1 rib since it is the easiest. Knit the rib double the length you require. Transfer all stitches to the main bed (back bed for Duomatics). Using MT, K 1 row. With wrong side of work facing, return the stitches from the front and back to the machine. Using MT, K 1 row. Using MT+1, K 1 row. Continue, increasing a dot every row and knit about five to six rows. Remove on WY or cast off.

All that is left to do is, to slip stitch the band down through the open stitches on to the wrong side of the work (very carefully so that the sewing does not show on the right side) so that it completely covers the 'sew and cut' edge. If you have cast off, then sew down this cast off edge. That couldn't be easier, could it?"

Q "I have a Passap and when I knitted my first (and last) Fisherman's rib jumper, it was horrid. It grew and grew and when I tried to set in the sleeves, it really was rather a mess."

A "What yarn did you use?" "3-ply."

"What type of setting?"

"EX"

"EX"

"What type of rib for the welts?"

"Every needle rib."

"These replies, I think, reveal the problem. Knitting on an every needle rib in 3-ply is fine, but you will get a much better fabric if you use half Fisherman's rib, that is,

EX/N or N/EX, (for Japanese machines – tuck on main bed only OR tuck on ribber bed only) rather than a full EX/EX setting."

Q "Why do I get such a revolting cast on in 1x1 rib on my Knitmaster machine? I have never had problems before, but now the edges are all loopy."

A "How have you set up your ribber for the cast on rows?"

"As I always do, with no difference at all."

"Tell me – what were you knitting before you realised the cast on was horrid?"

"I was doing a half Fisherman's rib, using the ribber for the tuck."

"I suggest you go back and check your ribber – I think you will find the pick knob is over to the left. This means that when you do the two circular rows for the cast on, the row knitted on the ribber is tucking, because you have, correctly, put up one of the set levers, but because the pick knob is to the left, that row tucks instead of knitting plain. This is easily done on the Knitmaster/Silver as it is easy to miss that the pick knob is in a different place."

Q "Could you tell me what the 'close knit bar' is and when should it be used?"

A "The 'close knit bar' is a long strip of plastic that fits on to the main bed between the edge of the bed and under needles in WP. When it has been inserted, it raises the needles very slightly, which allows the stitches in a fine yarn to be knitted cleanly off the needles. Sometimes, when knitting in this fine yarn, while perhaps doing something like punch tuck, you notice the stitches do not completely come off the needles. Often this does not cause a problem but dropped stitches can occur. Inserting the bar usually removes this problem. Remember too, that increasing the stitch size by one or two dots will also help solve this problem of the stitches not clearing the needles."

You do not need to remove the work to insert the bar, it can be inserted with the knitting in place. However, if you do find you need it in place to knit your garment, you must use it to knit the tension swatch. Never decide to use it halfway through your garment!

Remember to remove this close knit bar on completion of the knitting. If you try to cast on using the nylon cord method with the close knit bar inserted, it just will not work.

Another little point about the close knit bar – the Brother one is a stiff strip of plastic with a ridge in it, whereas the Knitmaster/Silver one is just a flat plastic strip."

Q "Do you use the side hooks when knitting with double bed work?"

A "I don't if I can possibly help it. However, having said that, there are occasions when they can be most helpful, just to give the edge stitches a little help."

This is particularly the case when increasing. It is best to insert the hook at the carriage side only, knit the row and repeat at the other end. This way, it cannot tip on that first row and get stuck beneath the main carriage. Move them up about every 10 rows. Be careful though, they can mark the knitting. Always use the small weights with these side hooks, never the large ones."

Q "I have the Passap (Pfaff the same) 6000 and get muddled when using the COR (correction) button. Suppose I want to go back six rows, how is that different from return to row 6?"

A "Imagine you are on RC20 and want to go back six rows. Press COR and up comes the number of stitches that you last programmed for the left side of the work. Press 'ent' if you agree with this. Then up comes the number for the right side and again, press 'ent' if you agree. Next flashes the RC number you are on, that is, 20. Now, if you want to go back six rows, press '6' and 'ent'. The console will check with you, flashing 'return 6'. To this reply with 'ent'. You then go through the GX/SX programming sequence and at the end you will get RC14 showing. However, suppose you were on row 20 and you want to go back to row six. 'COR' and 'ent' the needles at left and right as before. The RC number flashes up 20. This time press '6' and 'ent' and up comes the flashing number, 'return 14', that is 14 rows to go back. 'Ent'. Go through the GX/SX sequence again and you will see the RC number is 6. Easy, isn't it?"

Q "Whilst still on the subject of the 6000, how do I get from pattern B back to pattern A. Must I go through the whole cast on sequence each time?"

A "No. Method."

Press fast forward (bottom left button), until up comes: 'Prog', press 'No'. 'Start cast on' – 'ent'. 'Start pos' – 'ent'. 'Cast on' – 'ABC ent' and up comes 'Patt A?'. Press 'ent' and you are there.

If you only press 'ent' to the second 'cast on', then you go through the cast on sequence. Enough for one day, it's time for a cup of coffee!!"

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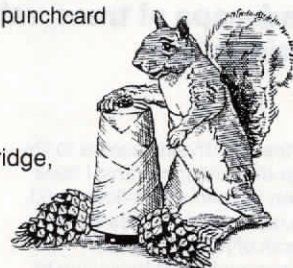
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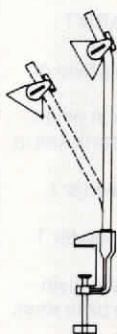
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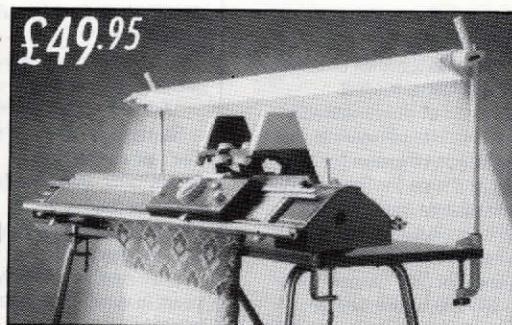
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IRIS BISHOP SPECIAL

COUNTRYSIDE CELEBRATIONS

MARCH

The third page of Iris's new calendar opens at the first days of spring. Against a landscape of trees, rabbits pose among the periwinkles.

As the countryside comes to life after the winter months, I have taken the periwinkle flower and the rabbit as my motifs for the month of March. In the background, birds beginning to nest in a nearby copse complete the landscape.

The **flower and rabbit** designs can be used individually as border patterns, or you can knit the complete design for a seasonal pictorial garment.

YARNS AND COLOURS

Landscape design:

Use black, dark green or another very dark colour for the background of the landscape design. For the periwinkle use a pastel shade of green for the leaves and blue for the flowers. For the rabbits use white or cream. To give a sense of distance to the landscape, use pale grey for the "copse" — ie rows 61-120 of the design.

Periwinkle and rabbit borders:

Knit with a white background for the periwinkle, with a mid-tone of green for the leaves and blue for the flowers. Use dark green for the background and white or cream for the contrast colours of the rabbit motifs.

I like to use smooth, matt yarns for pictorial designs, except for the flowers which can be a lustrous or shiny yarn like cotton, rayon and so on to make the flower motifs stand out from the background.

LANDSCAPE DESIGN

Knit welts and so on in black or another dark colour.

The complete design of 120 rows can be simply knitted in two colours, with black as the background in feeder 1 and white,

or another pastel colour, as the contrast in feeder 2.

To use more colours, knit as follows:

Starting at row 1 of card, knit in Fair Isle with black in feeder 1 throughout but use the following colours in feeder 2:

Rows 1- 15: Pastel green

Rows 16- 22: Pastel blue

Rows 23- 60: White

Rows 61-120: Pale grey

Continue in black.

PERIWINKLE AND RABBIT BORDERS

Knit welts and so on in green or another dark colour.

* Knit two plain rows in white.

Starting at row 1 of card, knit in Fair Isle as follows:

Rows 1-15: White in feeder 1, green in feeder 2.

Rows 16-22: White in feeder 1, blue in feeder 2.

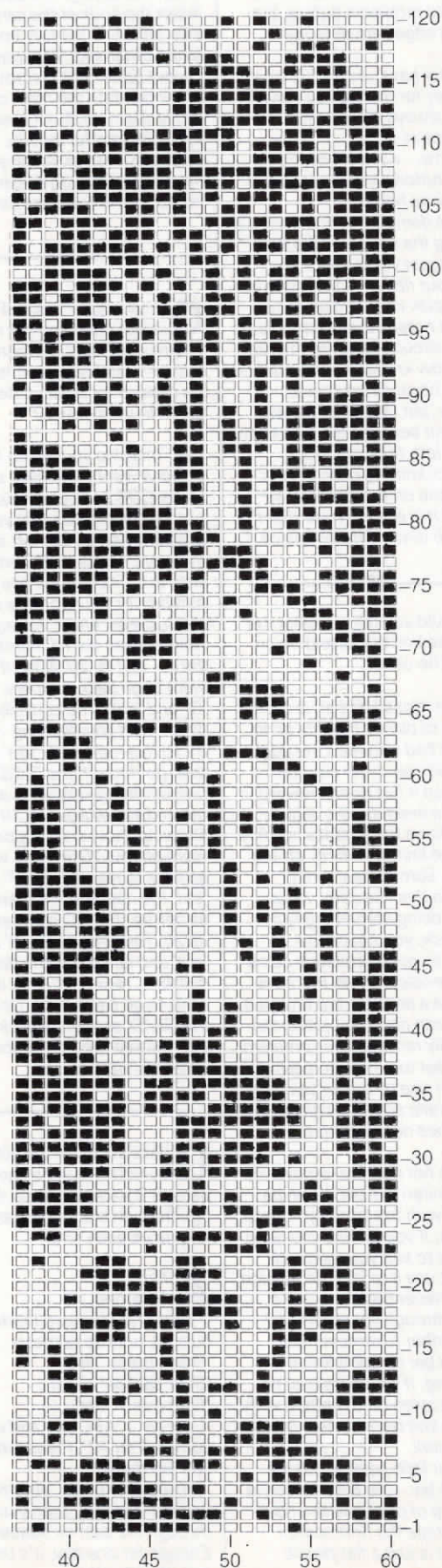
Lock card and knit two plain rows in white and two plain rows in green.

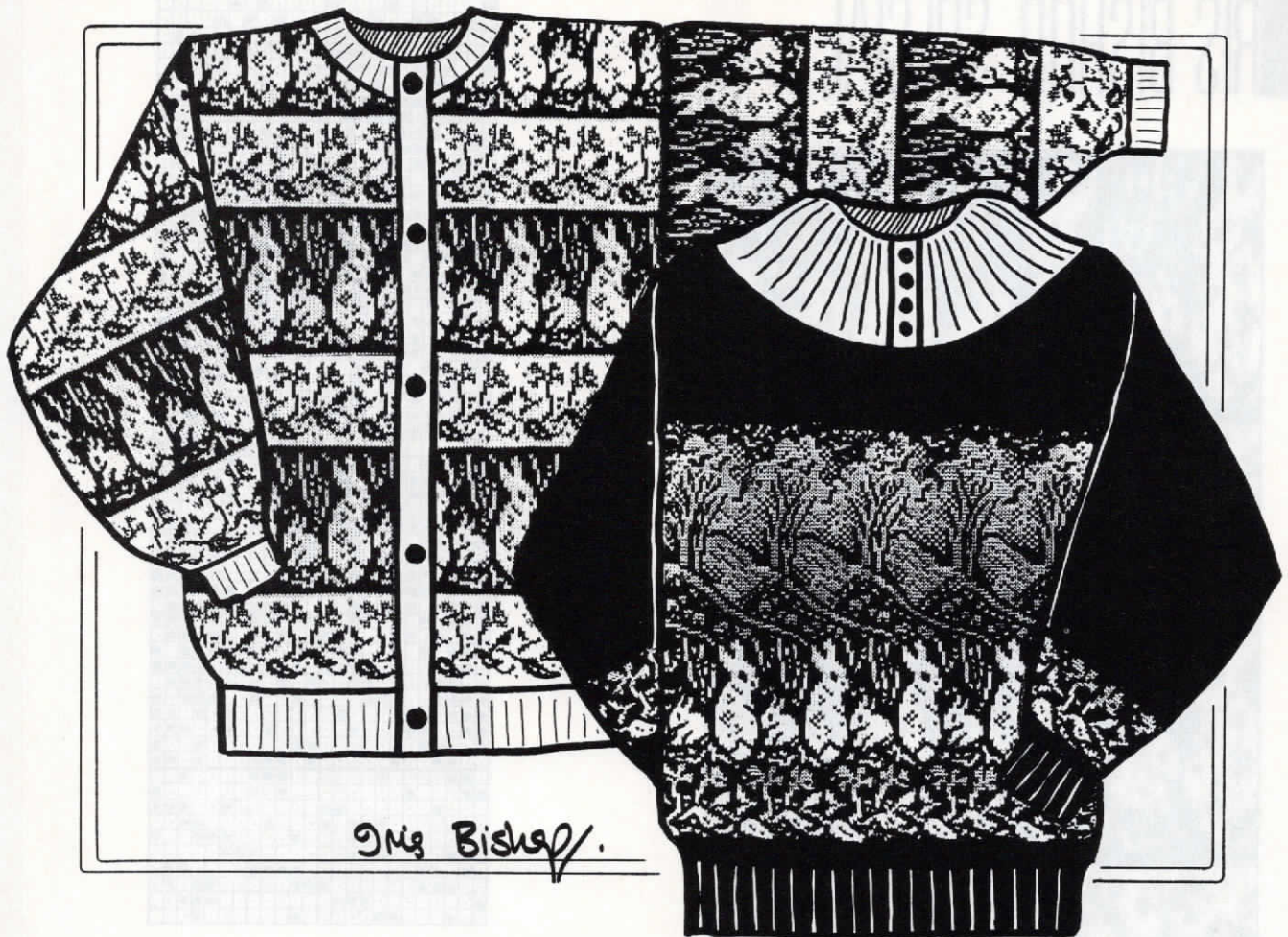
Release card and continue in Fair Isle:

Rows 23-60: Green in feeder 1, white in feeder 2.

Knit two plain rows in green.

Repeat from * as desired.





Iris Bishop

58▶

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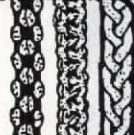
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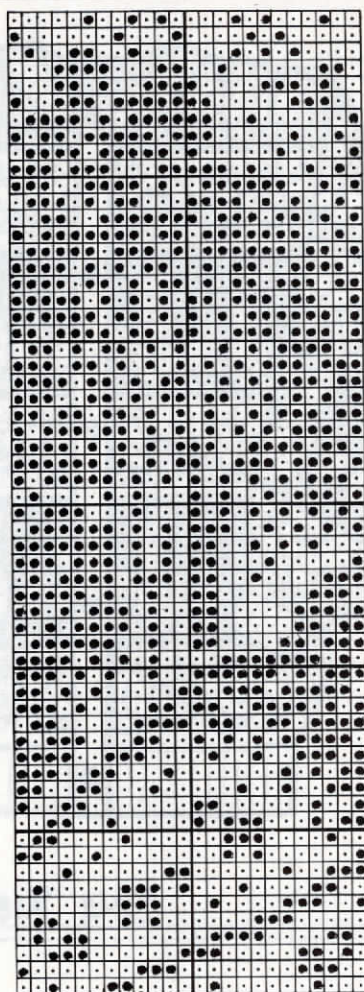
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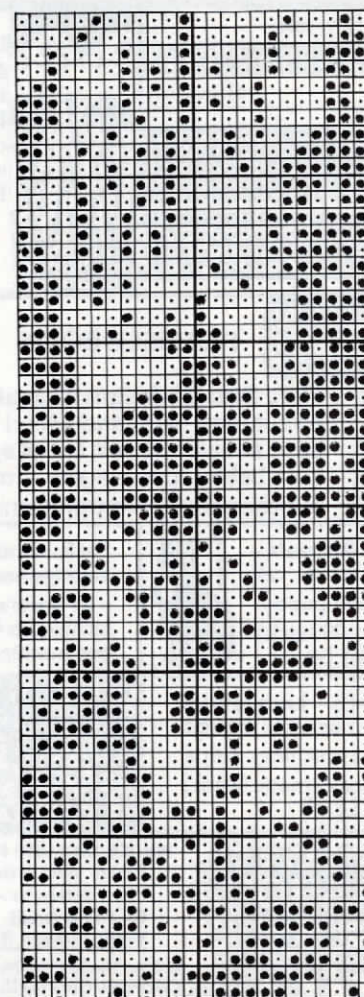
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RIS BISHOP SPECIAL



CARD B

JOIN TOP OF CARD A TO
BOTTOM OF CARD B SO THAT
THE PATTERN IS CONTINUOUS



CARD A

NINA MIKLIN
BELLINI

①

CHRISTIANA WOOLS
BRAEMAR

⑥

MANY A MICKLE
4 PLY WOOL

⑧⑨

DENYS BRUNTON
DE-LUX 4 PLY

②③

YEOMAN
CANNELE

⑦

STUDLEY
FIVE IN ONE 4 PLY

⑩

SPECTRUM
VERMONT

④⑤

KING COLE
ANTI-TICKLE 4 PLY

⑪

8



8 ARGYLL INTARSIA SLIPOVER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with intarsia facility and with or without a ribber.

MATERIALS

Many a Mickle 4-ply wool
3 [3, 4] x 100g cones in French Navy (MC)
3 [3, 4] x 100g cones in Slate Blue (A).
3 [3, 4] x 100g cones in Silver (B)

GARMENT WEIGHT

Finished garment in second size weighs 225g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to Many a Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, HX7 5PF.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 97 [102, 107] cm, 38 [40, 42] in.
Actual size 105 [111, 116] cm, 41½ [43¾, 45¾] in.
Length to shoulder 67.5 [67.5, 70] cm, 26½ [26½, 27½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 37 rows to 10 cm, 4 in measured over intarsia pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

INTARSIA PATTERN

Work 80 rows from chart. Work rows 81-160 from chart using MC instead of B, A instead of MC and B instead of A. Work rows 161-230 [230, 240] from chart using MC instead of A, A instead of B and B instead of MC.

N. Push 77 [81, 85] Ns at left to HP and cont on rem sts for side. Dec 1 st at neck edge of next and every foll 4th row and, at the same time, cast off 8 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row.

1st SIZE

Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next row.

2nd SIZE

Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next row.

3rd SIZE

Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 78 [82, 86] Ns at left and 77 [81, 85] Ns at right of centre 0 to WP. 155 [163, 171] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 36 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 78 [81, 85] Ns at left and 77 [80, 85] Ns at right of centre 0 to WP. 155 [161, 170] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2nd SIZE

Inc 1 st at each end.

3rd SIZE

Inc 1 st at left edge.

ALL SIZES

155 [163, 171] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in intarsia patt from chart, K 120 [120, 130] rows. Work measures 40 [40, 42.5] cm, 15¾ [15¾, 16¾] in *.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows and 5 sts at beg of foll 2 rows.

1st SIZE

Cast off 3 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end of next row.

2nd SIZE

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end of next row.

3rd SIZE

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end of next and foll 2 alt rows.

ALL SIZES

117 [117, 121] sts. K 93 [91, 87] rows. RC shows 222 [222, 232] and work measures 67.5 [67.5, 70] cm, 26½ [26½, 27½] in.

SHAPE SHOULDERS

Cast off 8 [8, 9] sts at beg of next 4 rows and 8 sts at beg of foll 4 rows. Using WY, K a few rows in st st over rem 53 sts and release from machine.

FRONT

Work as for back to *.

SHAPE NECK AND ARMHOLES

Transfer centre st on to adjacent

ALL SIZES

Cont to dec at neck edge only on every 4th row from previous dec until 32 [32, 34] sts rem. K 1 row.

SHAPE SHOULDER

Cast off 8 [8, 9] sts at beg of next and foll alt row, K 1 row. Cast off 8 sts at beg of next row, K 1 row. Cast off rem 8 sts. With carriage at left, push Ns from HP to UWP and finish to correspond with first side, reversing shapings.

NECKBAND

Join right shoulder seam.

FIRST PART

MACHINES WITH RIBBER

Push 137 Ns to WP. With carriage at left and P side facing, pick up 53 sts across back neck, dec 1 st then pick up 85 sts down right side of front neck and place on to Ns. Unravel WY. * Set RC at 000. Using MT and MC, K 1 row. With ribber in position, set machine for 1x1 rib. Transfer sts for 1x1 rib. Cont in 1x1 rib. Using MT-4/MT-4, K 16 rows. Set machine for double rib/full needle rib. Push empty Ns on both beds to WP. K 1 row. Drop the loops formed on the Ns that were just put into WP. Pull down the knitting to elongate sts on rem Ns. Transfer all sts to main bed and push Ns to HP. Using a latch tool, cast off by inserting tool into the back of all P sts and into the front of all K sts, pulling one st through the next *.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. With K side facing, pick up 86 sts up right side of front neck and 53 sts across back neck inc 1 st and place on to Ns. Unravel WY. * Set RC at 000. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 8 rows. Using MT-2, K 17 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows and release from machine *.

SECOND PART

MACHINES WITH RIBBER

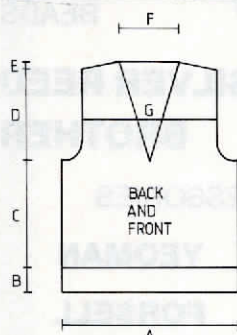
Push 85 Ns to WP. With carriage at left and P side facing, pick up 85 sts up left side of front neck and place on to Ns. Work as for first part from * to *.

MACHINES WITHOUT RIBBER

Push 86 Ns to WP. With K side facing, pick up 86 sts down left side of front neck and place on to Ns. Work as for first part from * to *.

ARMBANDS

Join left shoulder and neckband seam.



A = 53 [56, 58.5] CM

B = 7.5 CM

C = 32.5 [32.5, 35] CM

D = 27.5 CM

E = 2 CM

F = 18 CM

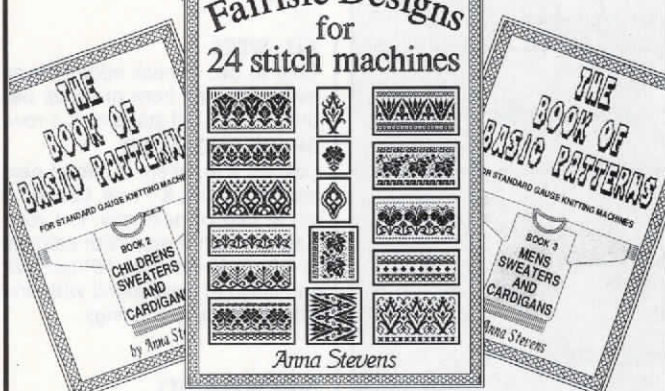
G = 40 [40, 41.5] CM

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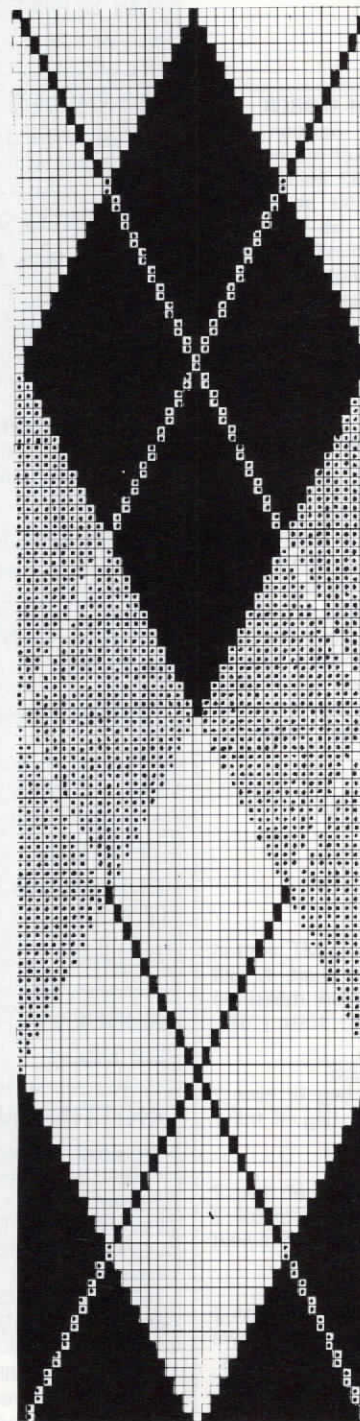
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□ = SILVER ◻ = SLATE BLUE ■ = FRENCH NAVY

MACHINES WITH RIBBER

Push 169 [173, 175] Ns to WP. With carriage at left and P side facing, pick up 169 [173, 175] sts around armhole edge and place on to Ns. Work as for neckband from * to *.

MACHINES WITHOUT RIBBER

Push 170 [173, 176] Ns to WP. With K side facing, pick up 170 [173, 176] sts around armhole edge and place on to Ns. Work as for neckband from * to *.

pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and armband seams. **MACHINES WITHOUT RIBBER** Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. **ALL MACHINES** Overlap ends of neckband and catch down.

PRESSING

With wrong side facing, pin out all

9 FAIR ISLE SLIPOVER

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge electronic machines with or without a ribber.

MATERIALS

Many a Mickle 4-ply wool
3 [3, 4] × 100g cones in French Navy (MC)
1 [2, 2] × 100g cones in Royal (A)
1 [2, 2] × 100g cones in Heather (B)
1 [2, 2] × 100g cones in Anthracite (C)
1 [2, 2] × 100g cones in Clerical (D)

GARMENT WEIGHT

Finished garment in second size weighs 285g

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to Many a Mickle, Brier Hey, Mytholmroyd, Hebden Bridge HX7 5PF.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 97 [102, 107] cm, 38 [40, 42] in.
Actual size 101 [106, 111] cm, 39½ [41¼, 43¾] in.
Length to shoulder 64.5 [64.5, 67] cm, 25½ [25½, 26½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 32 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Knit two colour Fair Isle rows with first colour given in back feeder 1 to knit contrast pattern and second colour given in front feeder 2 to knit background.

This pattern is suitable for Knitmaster/Silver Reed electronic machines. For other models we suggest you substitute a similar Fair Isle pattern specially recommended for your machine.

KNITMASTER/SILVER REED ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on 580 and SK640 machines or right light on for other models).

FAIR ISLE PATTERN

K 4 rows MC/A, 5 rows MC/B, 4 rows MC/A, 2 rows MC/C, 5 rows MC/D and 2 rows MC/C. These 22 rows form pattern.

1st SIZE

Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next row.

2nd SIZE

Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next row.

3rd SIZE

Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt

row. Dec 1 st at beg of next row.

ALL SIZES

Cont to dec at neck edge only on every 3rd row from previous dec until 34 [34, 36] sts rem. K 6 rows.

SHAPE SHOULDER

Cast off 9 sts at beg of next and foll alt row, K 1 row. Cast off 8 [8, 9] sts at beg of next row, K 1 row. Cast off rem 8 [8, 9] sts. With carriage at right, unravel nylon cord over rem 82 [86, 90] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 82 [86, 90] Ns at left and right of centre 0 to WP, 164 [172, 180] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 82 [85, 90] Ns at left and 82 [85, 89] Ns at right of centre 0 to WP, 164 [170, 179] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2nd SIZE

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

164 [172, 180] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt. K 100 [100, 108] rows. Work measures 37 [37, 39.5] cm, 14½ [14½, 15½] in *.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows, 5 sts at beg of 2 [4, 4] rows, 4 [3, 3] sts at beg of next 2 rows and 2 sts at beg of next 2 [2, 4] rows. Dec 1 st at each end of next row. 124 [124, 128] sts. K 79 [77, 75] rows. RC shows 188 [188, 196] and work measures 64.5 [64.5, 67] cm, 25½ [25½, 26½] in.

SHAPE SHOULDERS

Cast off 9 sts at beg of next 4 rows and 8 [8, 9] sts at beg of foll 4 rows. Using WY, K a few rows in st st over rem 56 sts and release from machine.

FRONT

Work as for back to *

SHAPE NECK AND ARMHOLES

Note patt row on card. Using nylon cord, K 82 [86, 90] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next and every foll 3rd row and, at the same time, cast off 8 sts at beg of next row. K 1 row.

first side reversing shapings.

NECKBAND

Join right shoulder seam.

FIRST PART

MACHINES WITH RIBBER

Push 137 Ns to WP. With carriage at left and P side facing, pick up 56 sts across back, dec 4 sts evenly and 85 sts down right side of front neck and place on to Ns. Unravel WY. * Set RC at 000. Using MT and MC, K 1 row. With ribber in position, set machine for 1×1 rib. Transfer sts for 1×1 rib. Cont in 1×1 rib. Using MT-6/MT-6, K 16 rows. Set machine for double rib/full needle rib. Push empty Ns on both beds to WP. K 1 row. Drop the loops formed on the Ns that were just put into WP. Pull down the knitting to elongate sts on rem Ns. Transfer all sts to main bed and push Ns to HP. Using a latch tool, cast off by inserting tool into the back of all P sts and into the front of all K sts, pulling one st through the next *.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. With K side facing, pick up 86 sts up right side of front neck and 56 sts across back neck, dec 2 sts evenly and place on to Ns. Unravel WY. * Set RC at 000. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-3, K 8 rows. Using MT-4, K 17 rows. Using MT-3, K 7 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows and release from machine *.

SECOND PART

MACHINES WITH RIBBER

Push 85 Ns to WP. With carriage at left and P side facing, pick up 85 sts up left side of front neck and place on to Ns. Work as for first part from * to *

MACHINES WITHOUT RIBBER

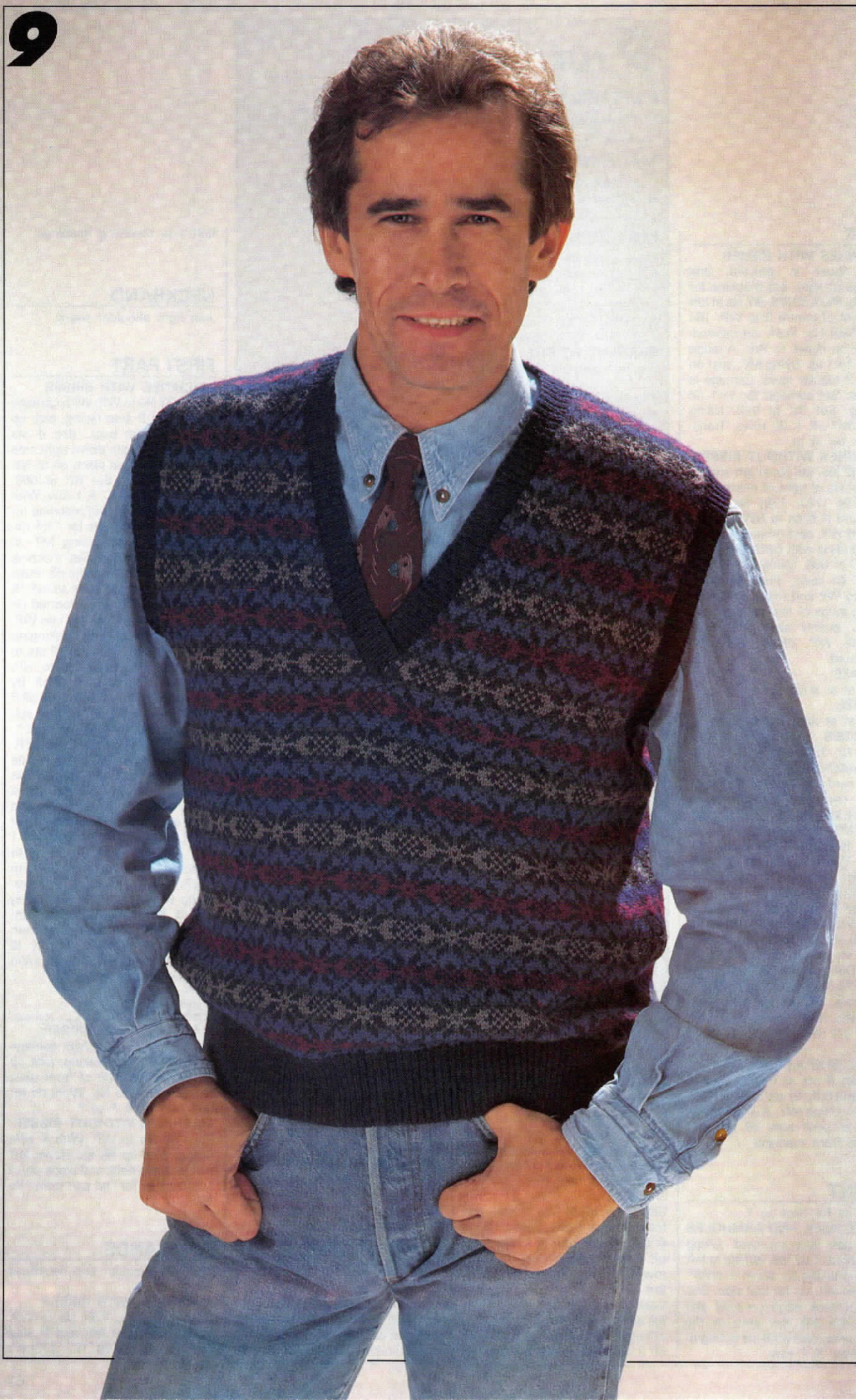
Push 86 Ns to WP. With K side facing, pick up 86 sts down left side of front neck and place on to Ns. Work as for first part from * to *

ARMBANDS

Join left shoulder and neckband seam.

MACHINES WITH RIBBER

Push 169 [173, 175] Ns to WP. With carriage at left and P side facing, pick up 169 [173, 175] sts



around armhole edge and place on to Ns. Work as for neckband from * to *.

MACHINES WITHOUT RIBBER

Push 170 [173, 176] Ns to WP. With K side facing, pick up 170 [173, 176] sts around armhole edge and place on to Ns. Work as for neckband from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given.

Press carefully following instructions on cone band.

MAKING UP

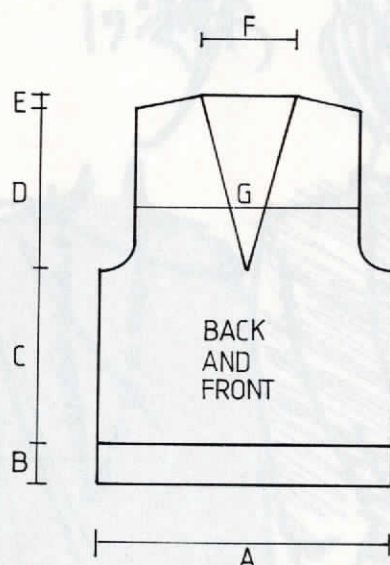
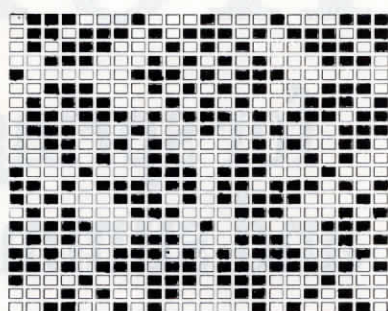
Join side and armband seams.

MACHINES WITHOUT RIBBER

Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

ALL MACHINES

Overlap ends of neckband and catch down.



A = 51 [53.5, 56] CM

B = 6 CM

C = 31 [31, 33.5] CM

D = 27.5 CM

E = 2.5 CM

F = 17.5 CM

G = 38.5 [38.5, 40] CM

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MASTERCLASS

Fashion this season is fun, froth, frills, flounces, furbelows, ribbons and laces and sweet pretty colours; or, if your fancy runs to a simpler, more classic look, lots of late Forties suits and tunics with masses of lipstick reds and "desert" colours; really something for everyone and much of it easily translated into knitting, particularly if you are prepared to try fine yarns for the delicate and lace fabrics.

FASHION FUN for spring and summer



Mary Dowse

Now for the shapes. The newest look of all seems to be some sort of solid top worn with a transparent or frothy skirt, whether in simple lace, frilly flounces or layers of frill, to produce a "tutu-like" skirt, usually very short. Patient knitters may well produce the frilled or flounced skirt in knitting, but, if you are an impatient beginner why not knit the top and buy the fabric for the skirt? A simple sweater top, worn with a transparent lace skirt over tights or a very short slip, or over a long slip in a contrasting colour for the less dashing, looks very new and very elegant; or try the simple top worn with a flounced skirt. I've given lots of ideas for these in previous Masterclasses but if you've missed these try knitting a sideways flounce as if you are making a very short A-line skirt – it's not difficult to work out – or try the bias knitted flounced skirt from the December issue. This has just the right look.

Alternatively, try a simple skirt made of three or more widths of punch lace, using one strand of Hobby or two of Bonnie's French Crêpe with one strand of 120s polyester for the fine "lace" thread. Alternatively, if you have a lace carriage, a rather coarse white eyelet lace would look wonderful with a black sweater and black tights or slip.

What about skirt lengths? There are still many short skirts about and still a great many suits with long fitted jackets and short skirts but these really do begin to look less up-to-date. A long straight side-slit skirt giving the new long line but still showing a flash of leg, looks much newer, as does the long straight Forties skirt with a kick pleat at the centre back. These are often worn with a long tunic top, tightly belted if you're slender, or easy-fitting if you're not, wonderful and fashionable camouflage for the larger figure – and very easy to knit.

Another line which is shown as popular for summer is a loose T-shirt type dress, with a big neckline to wear casually slipping off one shoulder. These, of course, are perfect for beginner knitters and beautifully easy to wear whatever your shape.

Colour is very important this season. Predictably there are masses of "chalky" or "antique" pastels and more pretty pale colours than I have seen for a long, long time which are totally in keeping with the feminine, frilly look. Pink is still seen in abundance – and this is a very useful and wearable colour as you can find a pink to suit you whatever your own colouring.

Yellow and gold are the up and coming colours, particularly the

"gentle" versions. Forsell have some lovely ones in their fine 2-ply Superwash wool with gentle golds and greens and a fabulous chartreuse (called saffron) which is exactly right for now and a most becoming colour. It hasn't been fashionable for some time, so make the most of it.

Forsell also have an excellent range of pale pastels, a true lipstick red and deeper sands and a green as well. Greens in general appear as the new "neutrals" for Spring, but these tend towards "camouflage" and sludgy greens through to desert sand and brown.

They can be lovely with pretty pastels. Red just stays there. If it suits you, wear it by itself or with other colours. It's always effective and seems to go on forever!

Here are a few words about fabric patterns. Those I've seen are very simple – polka dots or stripes, though surely tartans and checks will remain popular. All are extremely easy to achieve in knitting as most of you will already be able to tackle some with the pattern facility of your machine.

Fortunately this year you can buy yarn in most of the colours you want. Try fine wools, they are surprisingly light and delicate for Spring. "Hobby" and "French Crêpe" have pretty pastels in their colour ranges as well as stronger colours. Brockwell Yarns have a tremendous colour range in fine cottons and wools and Nina Miklin's very fine wool and kid mohair are in truly heavenly colours.

Above all, don't forget white. It crops up simply everywhere. Wear it with "gold" jewellery and you will look truly Summer 1992.



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Mary Douse Designs, 50 St Anne's Crescent,
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BORDER

Push 37 Ns at left and right of centre 0 to WP. 74 Ns. Using MC, cast on by hand. Insert punchcard one and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 218 [226, 236, 246] rows. Place marker at each end for right side seam. K 218 [226, 236, 246] rows. RC shows 436 [452, 472, 492]. Cast off.

BACK WELT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 168 [174, 182, 190] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 3 rows MC, 4 rows C, 4 rows MC, 4 rows C and 16 rows MC. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 167 [173, 182, 191] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 16 rows, K 4 rows C, 4 rows MC, 4 rows C and 35 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *

1ST AND 2ND SIZES

Inc 1 st.

4TH SIZE

Dec 1 st.

ALL SIZES

168 [174, 182, 190] sts.

ALL MACHINES **

With P side of border facing and cast off edge at left, pick up 168 [174, 182, 190] sts from marker to cast off edge and place on to Ns.

10 TUCK STITCH SWEATER WITH FAIR ISLE BORDER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Studley Five In One 4-ply.

4 [5, 5, 5] x 100g balls in Beige (MC).

1 [1, 2, 2] x 100g balls in Black (C).

GARMENT WEIGHT

Finished garment in first size weighs 425g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Studley Wools Ltd, Stockhill Road, Greengates, Bradford BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 111 [115, 120, 125] cm, 43 3/4 [45 1/4, 47 1/4, 49 1/4] in.

Length to shoulder 66 [66, 67, 67] cm, 26 [26, 26 1/2, 26 1/2] in.

Sleeve seam 45 [46, 46, 47] cm, 17 3/4 [18, 18, 18 1/2] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

26 stitches and 58 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of Fair Isle and purl side of tuck stitch as right side of garment.

Punch cards, as shown, before starting to knit.

2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, release card and cont in tuck st. K 68 rows. Place marker at each end. K 128 [128, 134, 134] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 22 [22, 26, 26] sts. Using nylon cord, K 62 [65, 66, 69] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 50 [53, 54, 57] sts. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shapings.

FRONT

Push 73 [76, 79, 82] Ns at left and right of centre 0 to WP. 146 [152, 158, 164] Ns. With carriage at right and P side of border facing, pick up 146 [152, 158, 164] sts from marker to cast on edge and place on to Ns. Using MT and MC, K 1 row. Break yarn.

POCKETS

Push 89 [92, 95, 98] Ns at right and 31 [34, 37, 40] Ns at left to HP. 26 Ns rem in WP. * Set RC at 000. Using MT-1 and MC, K 8 rows. Make a hem by placing loops from the 7th row down on to corresponding Ns. Set RC at 000. Using MT+1, K 80 rows. Break yarn. Push Ns to HP *. With carriage at right, leave the first 31 [34, 37, 40] Ns at right in HP. Push the next 26 Ns to UWP. Work as for first pocket from * to *. Push Ns from HP to UWP. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at right and K side of border facing, replace sts on to Ns. Unravel WY. Insert punchcard 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, release card and cont in tuck st. K 68 rows. Place marker at each end. K 100 [100, 106, 106] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 14 [14, 18, 18] sts. Using nylon cord, K 66 [69, 70, 73] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 50 [53, 54, 57] sts rem. K 16 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shapings.

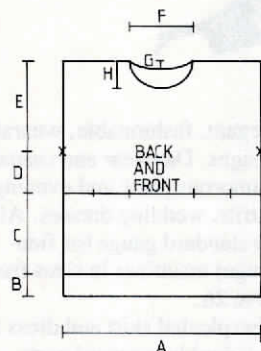
Using MT+3 and MC, K 1 row. Cast off.

FRONT WELT

Work as for back welt to **. With P side of border facing and cast on edge at right, pick up 168 [174, 182, 190] sts from cast on edge to marker and place on to Ns. Using MT+3 and MC, K 1 row. Cast off.

BACK

Push 73 [76, 79, 82] Ns at left and right of centre 0 to WP. 146 [152, 158, 164] Ns. With carriage at right and P side of border facing, pick up 146 [152, 158, 164] sts from cast off edge to marker and place on to Ns. Using MT and MC, K 1 row. Do not break yarn. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at right and K side of border facing, replace sts on to Ns. Unravel WY. Insert punchcard



A = 56 [58, 60.5, 63] CM

B = 6 CM

C = 23 CM

D = 12 CM

E = 25 [25, 26, 26] CM

F = 18 [18, 19, 19] CM

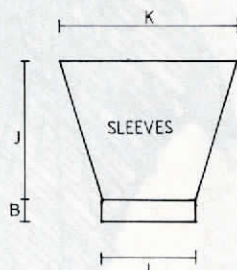
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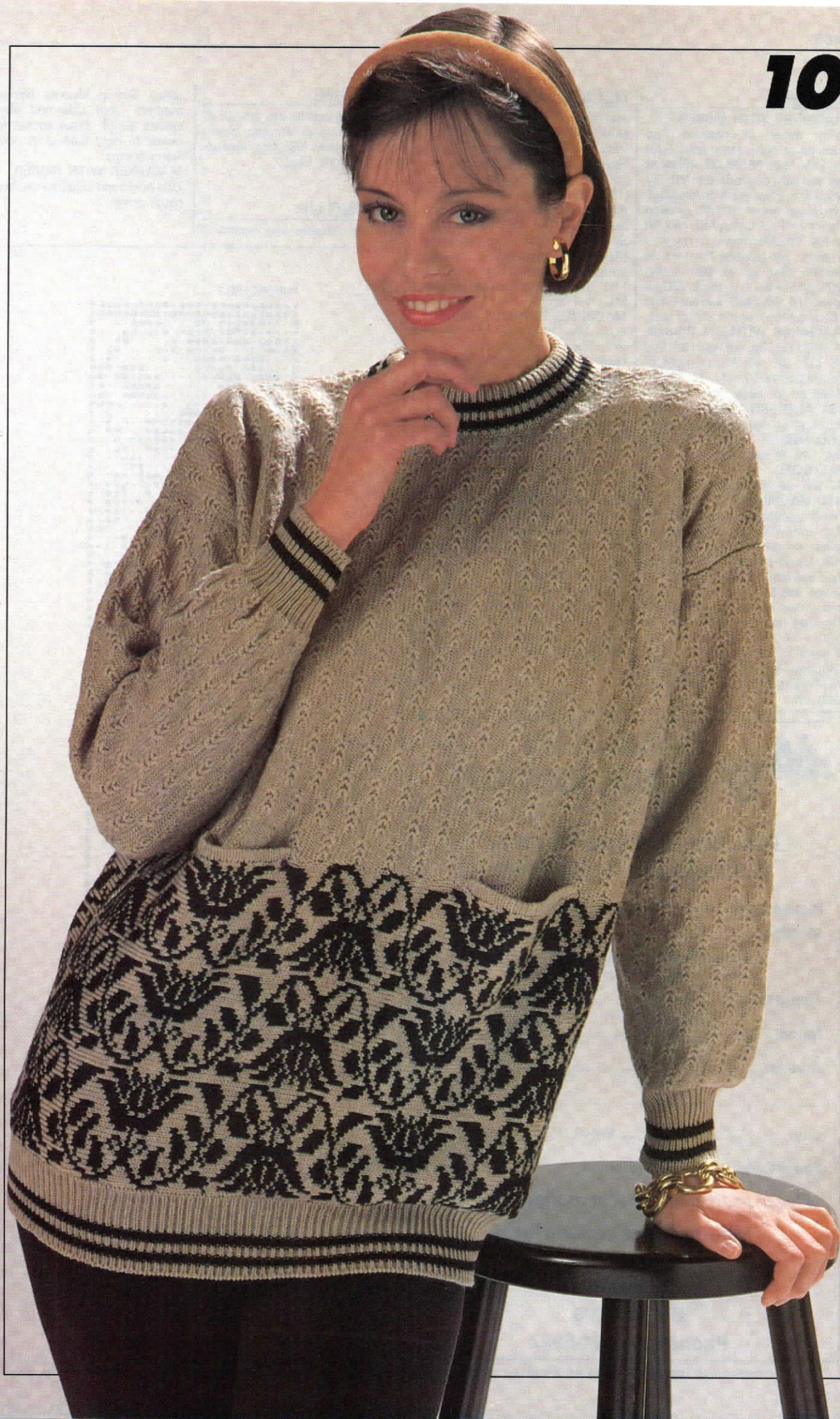
H = 7 CM

I = 27.5 [29, 30, 30.5] CM

J = 39 [40, 40, 41] CM

K = 50 [50, 52, 52] CM





SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 36 [38, 39, 40] Ns at left and right of centre 0 to WP. 72 [76, 78, 80] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 3 rows MC, 4 rows C, 4 rows MC, 4 rows C and 16 rows MC. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 36 [37, 39, 40] Ns at left and 35 [37, 38, 40] Ns at right of centre 0 to WP. 71 [74, 77, 80] Ns. Work as for back from * to *.

1ST AND 3RD SIZES

Inc 1 st at right edge.

2ND SIZE

Inc 1 st at each end.

ALL SIZES

72 [76, 78, 80] sts.

ALL MACHINES

Insert punchcard 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, release card and cont in tuck st. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 7th [8th, 7th, 8th] row until there are 130 [130, 136, 136] sts. K 19 [11, 23, 9] rows. RC shows 220 [224, 224, 230] and work measures 45 [46, 46, 47] cm, 17¾ [18, 18, 18½] in. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 130 [130, 138, 138] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows MC, 4 rows C, 4 rows MC, 4 rows C and 4 rows MC. Transfer sts for st st. Using MC, K 1 row.

MACHINES WITHOUT RIBBER

Push 128 [128, 137, 137] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 4 rows, K 4 rows C and 4 rows MC. Using MT-2, K 4 rows C and 13 rows MC. Using MT-1, K 12 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 2 [2, 1, 1] sts. 130 [130, 138, 138] sts. Using MC, K 1 row.

ALL MACHINES

With K side facing, pick up 58 [58, 62, 62] sts around back neck and 72 [72, 76, 76] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

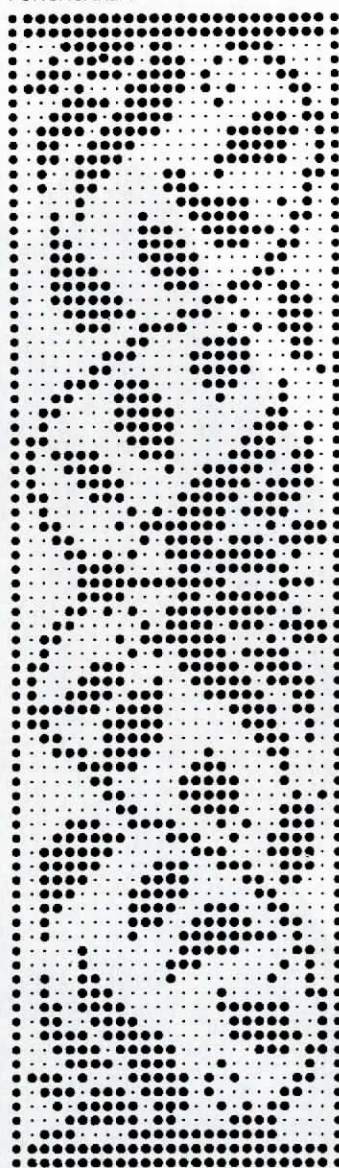
Join left shoulder and neckband

seam. Set in sleeves between markers. Join side and sleeve seams. Catch down pocket tops neatly to right side. Join pocket lining seams.

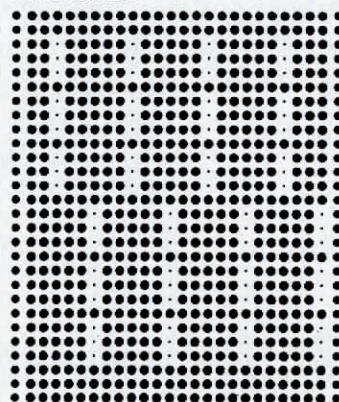
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

PUNCHCARD 1



PUNCHCARD 2



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11 CHILD'S SWEATER WITH VERTICAL FAIR ISLE PANELS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply
1 [1, 1, 1] x 500g cone in Green Ice (MC)
2 [2, 2, 2] x 50g balls in Royal (A)
1 [1, 1, 1] x 50g ball in Gold (B)
1 [1, 1, 1] x 50g ball in Scarlet (C)

GARMENT WEIGHT

Finished garment in second size weighs 315g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley BD16 2AX

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 71 [76, 82, 97] cm, 28 [30, 32, 34] in.
Actual size 79 [86, 90, 96] cm, 31 1/4 [34, 35 1/2, 37 3/4] in.
Length to shoulder 47 [51, 55, 59] cm, 18 1/2 [20, 21 3/4, 23 1/4] in.
Sleeve seam 34 [37, 39, 41] cm, 13 1/2 [14 1/2, 15 1/2, 16 1/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
33 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+ (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

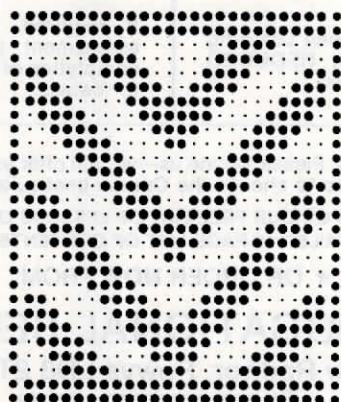
See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 4 rows A/MC, 4 rows A/C and 4 rows A/B. These 12 rows form pattern.



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 63 [68, 71, 76] Ns at left and right of centre 0 to WP. 126 [136, 142, 152] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 63 [68, 71, 76] Ns at left and 62 [69, 72, 76] Ns at right of centre 0 to WP. 125 [137, 143, 152] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST SIZE

Inc 1 st at right edge.

2ND AND 3RD SIZES

Dec 1 st at right edge.

ALL SIZES

126 [136, 142, 152] sts. Using MT, K 1 row.

ALL MACHINES

Push 111 [118, 121, 128] Ns at left to HP. Using WY, K a few rows over rem 15 [18, 21, 24] Ns and release from machine. Push next 26 Ns from HP to UWP. Using WY, K a few rows and release from machine. Take carriage to left. Push 15 [18, 21, 24] Ns at left from HP to UWP. Using WY, K a few rows and release from machine. Push next 26 Ns from HP to UWP. Using WY, K a few rows and release from machine. Take carriage to right. Push rem 44 [48, 48, 52] Ns from HP to UWP. Inc 1 st at each end. 46 [50, 50, 54] sts **. Set RC at 000. Using MT and MC, K 166 [182, 198, 214] rows.

SHAPE NECK

Using a length of MC, cast off centre 14 [18, 18, 22] sts. Push 16 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 8 sts at beg of next row, K 1 row. Cast off rem 8 sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

LEFT SIDE BACK

Push 15 [18, 21, 24] Ns to WP. With carriage at right and P side facing, replace sts at right edge (below WY) on to Ns. Inc 1 st at left edge. 16 [19, 22, 25] sts. Set RC at 000. Using MT and MC, K 174 [190, 206, 222] rows. Cast off.

RIGHT SIDE BACK

Push 15 [18, 21, 24] Ns to WP. With carriage at left and P side

facing, replace sts at left edge (below WY) on to Ns. Inc 1 st at right edge. 16 [19, 22, 25] sts. Set RC at 000. Using MT and MC, K 174 [190, 206, 222] rows. Cast off.

LEFT SIDE PATTERN PANEL

Push 13 Ns at left and right of centre 0 to WP. 26 Ns. With carriage at right and P side facing, replace rem sts at right (below WY) on to Ns. Inc 1 st at each edge. 28 sts. Insert punchcard and lock on 13th row. Take carriage across twice without knitting. Set RC at 000. Using MT+, release card and cont in Fair Isle patt ***. K 152 [168, 182, 196] rows. Place marker at left edge. K 4 rows. Cast off.

RIGHT SIDE PATTERN PANEL

Push 13 Ns at left and right of centre 0 to WP. 26 Ns. With carriage at right and P side facing, replace rem sts at left (below WY) on to Ns. Inc 1 st at each edge. 28 sts. Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT+, release card and cont in Fair Isle patt ***. K 152 [168, 182, 196] rows. Place marker at right edge. K 4 rows. Cast off.

FRONT

Work as for back to **. Set RC at 000. Using MT and MC, K 150 [166, 182, 198] rows.

SHAPE NECK

Using a length of MC, cast off centre 14 [18, 18, 22] sts. Push 16 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 2 sts rem. Fasten off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

RIGHT SIDE FRONT

Work as for left side back.

LEFT SIDE FRONT

Work as for right side back.

RIGHT SIDE PATTERN PANEL

Work as for left side patt panel of back to ***. K 146 [162, 176, 190] rows. Place marker at left edge. K 10 rows. Cast off.

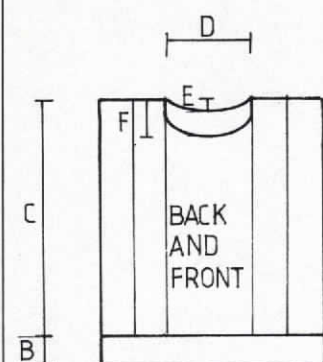
LEFT SIDE PATTERN PANEL

Work as for right side patt panel of back to ***. K 146 [162, 176, 190] rows. Place marker at right edge. K 10 rows. Cast off.

SLEEVES

Push 76 [78, 82, 84] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 102 [108, 114, 120] sts. K 19 [15, 15, 7] rows. RC shows 120 [132, 140, 148] and





A = 40 [43.5, 45.5, 48.5] CM

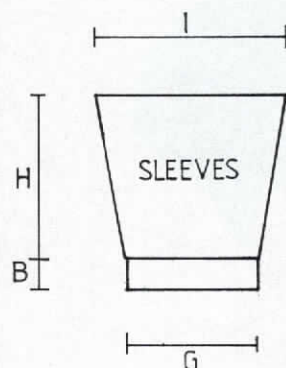
B = 5 CM

C = 42 [46, 50, 54] CM

D = 14.5 [16, 16, 17] CM

E = 2 CM

F = 6 CM



G = 25 [26, 27, 28] CM

H = 29 [32, 34, 36] CM

I = 34 [36, 38, 40] CM

work measures 29 [32, 34, 36] cm, 11½ [12½, 13½, 14¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 60 [62, 64, 66] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 59 [62, 62, 65] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 76 [78, 82, 84] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

Join front and back panels matching centre sections to markers on patt panels. Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 126 [134, 134, 142] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 24 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 125 [134, 134, 140] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 13 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 [0, 0, 2] sts. 126 [134, 134, 142] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 56 [60, 60, 64] sts around back neck and 70 [74, 74, 78] sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

HELP LINE

The generosity of machine knitters comes as no surprise to us – it is one of the first things one notices about them. However, your willingness to come to the aid of your fellow readers is causing a few headaches in our office. So to lighten our load and ensure that your answer is passed on quickly would you please put each response in a separate envelope with the name of the reader it is addressed to on the front. It would help if you add the month of the issue the query was printed in, such as March '92, then we can post the letter without delay.

Three problems aired in December Help Line have been answered by Rosemary Sheath of Knitcraft in West Drayton. As the letters we printed were echoed by some from other readers, particularly on the subject of the rarer punchcards, here are Rosemary's answers for all those with similar queries.

Re the letter from Mrs Margaret Walker of Kelty, Fife: "We now have stocks of 18 hole blank punchcards for the fold-up MK 70 and the HK 160 (Handknitter machine). They are £6.95 + £1.25 p&p. Except for the pack originally supplied with the machine, ready-punched cards were never produced."

Re the letter from Mrs Susan Sanderson of St Bees, Cumbria: "A modern branch tension arm unit from a Silver Reed machine can be used with the 150. The original unit was fitted into the machine carriage and moved as you knitted. The metal yarn holder can be removed from the carriage and resited on to a knitting machine table. The new Branch Tension Arm Unit is longer than the original which means that your table will have to be drilled before the metal rod holder is moved from the carriage."

If knitters do not want to take the metal rod holder from their carriage we have a plastic version at £2.25 + 75p p&p."

Re the letter from Ms Pat Barnett of Bettws, Gwent: "Neither a ribber nor intarsia carriage was made for the HK 160 or MK 70 (the folding machine) but we do have blank cards as detailed above, SC7 linkers, spares and the Leclé stitch pattern book."

Rosemary adds that "As specialists in the Knitmaster and

Silver Reed Machines, I will be happy to send your readers full details of all the available items we stock specifically for their machine and help with any of their knitting queries."

Should you need Rosemary's help her address is Knitcraft, 131 High Street, Yiewsley, West Drayton, Middlesex UB7 7QL. Tel: 0895 441368/447854.

Dear MKM,

My friend bought a second-hand Bellinky linker, passed it to me to try out and (Oh horrors) the needle broke.

I have tried phoning around but cannot find anyone who can supply these needles.

If anyone knows of a supplier or can help in any way, I will of course pay for any cost involved and I will be able to leave the penitents' corner and remove my dunce's cap.

Yours sincerely,
Mrs C. F. Taylor
Wednesfield, West Midlands

Dear MKM,

As a very new machine knitter I discovered the following "tip" when unpicking a bad V neckband. The yarn was slightly hairy which made unpicking extremely tedious. It suddenly struck me that silicone might help so I gave it a good spraying. This made all the difference in that the yarn pulled through much more smoothly and though I can't say that it made it a pleasurable experience it certainly saved my temper!

I also have a request. In some old machine knitting magazines that I inherited there is mentioned something called a "silver gauge". This is used to give a ply size for yarn. I have tried to find

one of these but to no avail. Do you or any readers know if it is still obtainable? I ask because I have also inherited a huge boxful of cones that have no bands to tell me what they are and they are crying out to be knitted.

Thank you for an excellent magazine, as a complete beginner I find it a great help and full of ideas.

Yours sincerely,
Mrs Julie Manteghi
London NW2

Sorry Julie, but we don't know where you can buy a Silver Gauge these days. Perhaps one of our readers knows?

Dear MKM,

I wonder how many electronic owners who use Mylar sheets, know of the pencil rubber? (Typists will probably know of them.) It looks like an ordinary pencil but instead of lead, there is a rubber running through. You can sharpen the point with an ordinary pencil sharpener. The beauty of it is, that if an error is made on the Mylar sheet, with this rubber you can rub out one square at a time. An ordinary rubber rubs out more squares than required and it means going over them again.

The pencil eraser can be bought in a well-known stationers and some also have a small brush on the end, very useful for getting rid of the little bits. When my rubber gets worn down, I use the brush end to clean out bits of fluff from my machine and cams. A bargain don't you think?

Another thing I use is a Dust Mask. I suffer with asthma, not badly, I'm glad to say, but certain wools and acrylics make me cough and wheeze a bit, so I buy the Dust Masks either at Boots the Chemist or DIY shops. At Boots they are £1.22 for the mask and 6 spare pads. They are also useful when someone is decorating, again, a bargain.

Thanks again for a great magazine.

Yours sincerely,
Mrs J. E. Jones
Upminster, Essex

Dear MKM,

Like Mrs Murphy of Hull in the August 1991 edition, I also needed a sponge needle retaining bar for my 20-year-old Singer KE 1200. I tried the bar from my Brother 710 which fitted perfectly and it was no problem for my local dealers, Barnstable Sewing and Knitting Machines, to provide the Brother bar. Do check the length though, because there are retaining bars of varying lengths. Some parts are interchangeable and your local friendly dealer can often help if you take along the defective part.

Reading about gadgets to hold the cast-on comb in place between the beds in order to

thread the wire more easily, surprised me. I can't be the only person to use a large bull-dog clip. After feeding the teeth through the zig-zag row with great care not to dislodge the yarn, I hold the middle of the bar with my left hand underneath and put the clip on the middle teeth, on top, with my right. Both hands are now free to feed the wire through the teeth! Take off the clip and it comes in very useful to hold yarn ends down and out of harm's way below the beds.

I've just realised that the light coloured wall behind the machine makes watching for tangles or defects in dark yarns very easy. I must acquire some dark cartridge paper or mounting board about 12"x24" to Blu-Tack to that wall when knitting pale colours.

Ah - Blu-Tack - a whole letter there - and the clothes pegs and all the other bits and pieces that end up in my "workroom".

Many thanks for your magazine. There's always plenty to think about and experiment with after reading it.

Yours sincerely,
Jean Leadbeater
Braunton, Devon.

Dear MKM,

I have an answer for the lady who has trouble with Fair Isle floats. If you comb all the ends outwards, then put a tacking thread down the side and fasten off when the side is the right length, then this will keep the knitting from stretching when sewing on the machine. Cut the ends to about half an inch or one centimetre in length, and comb downwards. With a sewing machine zig-zag down the edge in the direction the ends are lying. Then use backstitch to sew the garment seam.

Those who do not own a sewing machine could overlap the sides after cutting the ends, but do it with a fine yarn to reduce the bulk. This will hold the ends adequately.

Yours sincerely,
S. Davis
N. Ireland.

Dear MKM,

I read, with interest, the solutions offered for the problem encountered when using long punchcards on the Knitmaster 700. It is true that when the yarn mast is in the usual position behind the punchcard slot, a long design will fall forward on to the needlebed, but Knitmaster provide an alternative position for the yarn mast on the left-hand side of the machine behind the radar dial. With the mast in this position the punchcard falls to the back of the machine as it does on older Knitmaster models.

Yours sincerely,
Mrs A. Colbert
Potters Bar, Herts

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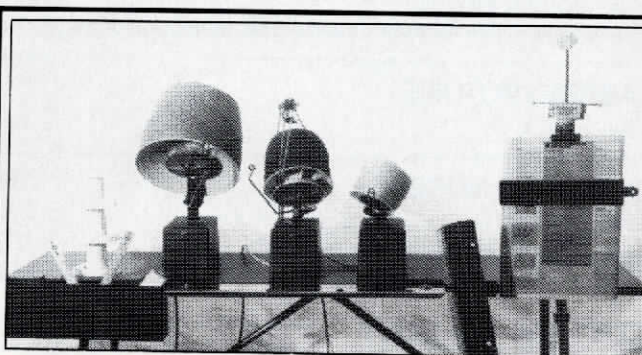
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12 COTTAGE TEA COSY & POT POURRI PILLOW

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

4-ply Acrylic.

COTTAGE TEA COSY

A small amount in Pale Yellow (MC), Brown Fleck (A), Green (B), Brown (C), Pink (D), White (E) and Orange (F).

4 cm, 1½ in thick wadding 28 cm × 51 cm, 11 in × 20 in. Ribbon roses and trimming as required.

POT POURRI PILLOW

A small amount in White (MC), Gold (A), Orange (B) and Green (C). Pot Pourri sachet (made or bought).

56 cm, 22 in Broderie Anglaise (with finished edge).

61 cm, 24 in × 0.5 cm, ¼ in wide green ribbon.

Stuffing.

Needle and cotton.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

COTTAGE TEA COSY

Approx 28 cm × 25.5 cm, 11 in × 10 in.

POT POURRI PILLOW

Approx 13 cm × 13 cm, 5¼ in × 5¼ in (without Broderie Anglaise).

TENSION

COTTAGE TEA COSY

No tension square necessary (tension dial setting approximately 8).

POT POURRI PILLOW

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

Punch cards, as shown, before starting to knit.

COTTAGE TEA COSY

Push 46 Ns at left and 34 Ns at right of centre 0 to WP. 80 Ns. Using MC, cast on by hand. Set RC at 000. Using MT, K 7 rows. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in single motif Fair Isle over centre 24 sts. With MC in feeder 1/A and C in feeder 2/B, K 4 rows. With MC in feeder 1/A and B in feeder 2/B, K 15 rows. RC shows 27. Cont in full width Fair Isle. With MC in feeder 1/A and B in feeder 2/B, K 18 rows. Lock card. Cont in st st. K 2 rows MC and 2 rows C. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 13 rows. Remove card. Cont in st st. K 2 rows C and 72 rows A. Insert punchcard 1 upside down and back to front and lock on indicated "*" row. K 2 rows C. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 13 rows. Lock card. Cont in st st. K 2 rows C and 2 rows MC. Release card

and cont in Fair Isle. With MC in feeder 1/A and B in feeder 2/B, K 18 rows. RC shows 173. Remove card. Cont in st st. Using MC, K 226 rows. RC shows 399. Cast off.

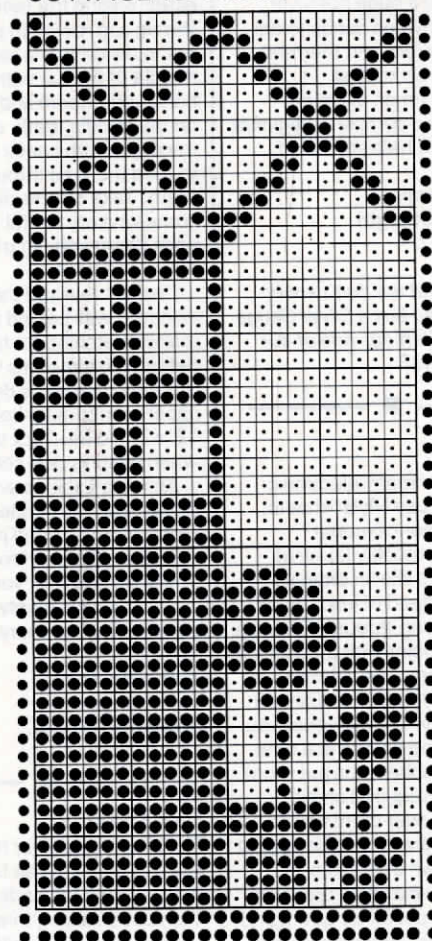
MAKING UP

Fold in half and mark fold line for lower back edge, open out. With K side inside, fold cottage in half and join side seams. With K side inside, fold lining in half and join side seams. Turn cottage to right side. Swiss darn door knob and curtains in F, door windows in E and plant pots in D. Decorate the front of cottage with ribbon roses and trimming, add as much or as little as you like. Fold wadding in half and insert folded end into cottage first. Push lining up between wadding. Join lower edge.

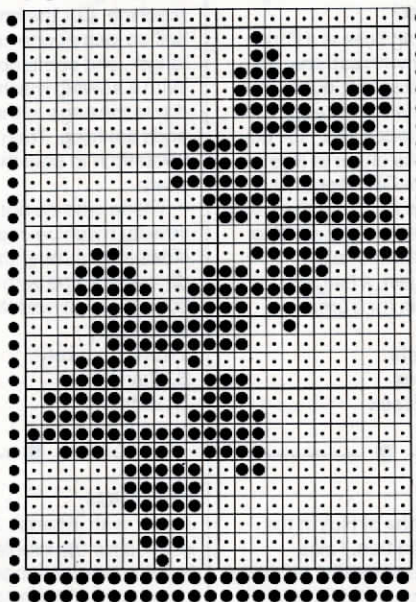
POT POURRI PILLOW

Push 20 Ns at left and right of centre 0 to WP. 40 Ns. Using MC,

COTTAGE TEA COSY



POT POURRI



cast on by hand. Set RC at 000. Using MT, K 9 rows. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in single motif Fair Isle over centre 24 sts. With MC in feeder 1/A and A in feeder 2/B, K 30 rows. Cont in st st and MC. K 59 rows. RC shows 99. Cast off.

MAKING UP

Swiss darn 3 stamens at centre of

each flower in C and centre of each flower (over sts in MC) in B. With K side inside, join side seams. Turn to right side. Stuff and insert sachet into centre of pillow, then complete stuffing. Join seam. Using needle and cotton, sew Broderie Anglaise around the edge of pillow; making the join at the top centre (this will be covered by a bow). Using green ribbon, make a loop and tie into a bow. Sew to top of pillow.



Last Word...

If you want to tell machine knitters your latest news, tell us. There may still be time to catch the page we save for press day.

MEET THE DESIGNER

Whether you prefer to follow patterns or make your own designs, Teasels February event this year should appeal to you. "Meet the Designer" on 21st and 22nd February 1992 will give you a chance to meet professional designers and discover a whole world of hints and tips. Several well-known designers from the world of hand and machine knitting will be present for some time on those days, including Keni Freeman, who will be demonstrating her "Trace 'n' Knit" design aid, Linda Jackson of Artika Designs and Anna Stevens, who has published a series of basic pattern books and several

punchcard and electronic design packs. Designers on the staff of major hand-knitting spinners will also be putting in an appearance.

The sessions are not organised as workshops or lectures, but as a chance for you to talk informally with the people who are at the centre of creation, to find out how they conceive designs and turn these concepts into the reality of a knitted garment. Equally, they are interested in your ideas, and what you would like to see available as well as your comments on such things as the presentation of designs.

The event will feature Foxstones and Yeoman yarns and

special offers are available on these from 17th to 29th February.

Even if you can't make the special event a visit to the shop sometime will no doubt be fruitful. TEASELS, at 842 High Road, Leyton, London E10 is

located conveniently near the North Circular Road and the foot of the M11, with free-parking nearby and good public transport connections; phone 081-539 7947 for more details.

SEE THE MACHINES

Roger and Jacqueline Webb are extending an open invitation to knitters to join them for cheese and wine at their shop Weaver Knits. The date of the party is Saturday, February 22nd and from 9 a.m. to 5 p.m. you can see demonstrations of the Silver Modular System and the latest Brother machines as well as finding out what's new in yarns and accessories.

The Webb's "open days" are now an established success so if you live near enough, don't miss this opportunity to see the latest technology in operation or perhaps to be shown how a technique you can't cope with should be done. The address is 276-8 Main Road, Sutton-at-Hone, near Dartford, Kent DA4 9HJ. Telephone: 0322 863144.

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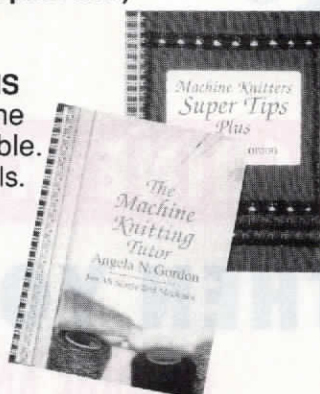
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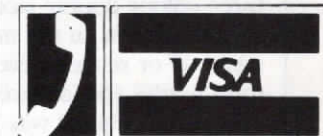
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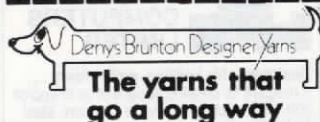
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